MARCH 15, 1940

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Kay Ashman, N. Y.

ROSE BAMPTON

Dramatic Soprano, Having Completed Her 6th Metropolitan Season, Is Fulfilling Concert Engagements

60th YEAR

20 CENTS

PRESS APPROVAL GLOWING AS

Ruggiero RICCI TRIUMPHS

Spellbound Audience Hails Young Genius in Carnegie Hall Recital, March 1, 1940

"SENSATIONAL" "AMAZING" "FIERY" "ELECTRIFYING" "SUPERB" "INVINCIBLE" "EXCEPTIONAL" "STIRRING"

NEW YORK TIMES — OLIN DOWNES

"Masterly performance of the very elaborate Glazounow concerto in which the technics were so thoroughly at his disposal that the most formidable passages were tossed off with exhilarating recklessness and certainty.

"Paganini is worthily interpreted as a masterwork — A page of dazzling and calculated fireworks."

NEW YORK POST — SAMUEL CHOTZINOFF

"Fine virtuosity. Rapturous audience flatteringly attested its admiration of Mr. Ricci."

N. Y. WORLD-TELEGRAM — R. C. BAGAR

"His technique was fluent and clean and exciting. His tone, luscious and warm, was put through an illimitable variety of shadings. His sense of phrasing was distinctly adult and discriminating and his temperament fiery."

N. Y. JOURNAL-AMERICAN — G. BENNETT

RUGGIERO RICCI GIVES STIRRING VIOLIN RECITAL

"Ruggiero Ricci, who flashed on the music world as a prodigy violinist ten years ago, came back to Carnegie Hall last evening as a mature and brilliant artist.

"The Corelli number was played with beautiful tone, rare sweep and vitality and a remarkable control of strings and bow."

BROOKLYN EAGLE — MILES KASTENDIECK

RICCI REVEALS BRILLIANT TECHNICAL RESOURCES IN VIRTUOSO PERFORMANCE

"With an electrifying technical equipment which few present-day violinists can rival, Ruggiero Ricci returned to Carnegie Hall last night to captivate a large audience with brilliant playing.

"There was no doubt of his mastery by the close of the program: he qualified again as one of the outstanding violinists of our time."

CONCERT MANAGEMENT

ALBERT MORINI

119 WEST 57TH STREET
NEW YORK

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3007 | NEW YORK, MARCH 15, 1940 | Vol. CXXI—No. 6

Chicago Welcomes Large Influx Of Artists As Pre-Easter Period Shows New Prosperity in Music

Horowitz Soloist with Stock Forces — Stravinsky Guest Conductor in His Work with Symphony — Recitals by Coast Ballet, Jepson, Eddy Draw Capacity Audiences

By RENÉ DEVRIES

CHICAGO.—During Lent in years gone by, there was a notable lack of patronage at musical affairs and wise managers withheld their star attractions until after Easter week. The present decade marks a new era. Instead of fasting, we are being feasted with more good music and variegated entertainment this season, and concerts of importance and artists of quality are drawing crowds.

Helen Jepson, appearing in the last of Northwestern University College's series, attracted an audience that filled the Auditorium Theatre to its last seat. Vladimir Horowitz was the magnet that brought a throng to Orchestra Hall when he appeared as soloist with the Chicago Symphony; likewise Igor Stravinsky's three guest appearances with the same orchestra were witnessed by huge gatherings of music-lovers. Angna Enters performed at the Civic Theatre on two occasions before audiences of unusual dimension. The Saidenberg Symphonietta in its last program played before a house that had been sold out weeks in advance.

The San Francisco Ballet was greeted by an enormous assemblage in the Civic Opera House. The Westminster Choir and its gifted conductor, Dr. John Finley Williamson, gave a concert in the Civic Theatre before a huge assemblage. Nelson Eddy's sole recital here drew so well that Manager Harry Zelzer was obliged to place extra seats in various parts of the Civic Opera House. If these luminaries were hailed by the masses, lesser known talent, local and otherwise, had no reason to complain. So up and down

(*Continued on page 24*)

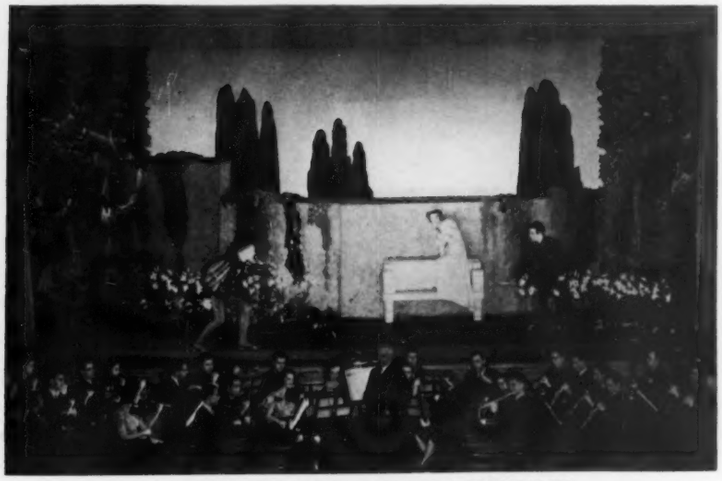
Europe Demanding More U. S. Music

Despite War, Gain in Exports Reported by Federation — "Goodwill" Campaign Opens

In many of the countries which are not immediately involved in hostilities, requests for American music are increasing, rather than diminishing. This is the case in spite of the nervous tension which might have been expected to create a cultural lag, according to a recent report of the National Federation of Music Clubs. Denmark, Greece, Portugal, Roumania, Scotland and Yugo-Slavia are countries in which this is notably true, also the Latin American republics.

To keep pace with the increased demands, the Board of Directors of the Federation at its recent meeting in Salt Lake City voted a substantial sum for

(*Continued on page 4*)



A REHEARSAL OF THE JEWEL MERCHANTS,

one-act opera by Louis Cheslock, presented for the first time anywhere at the Peabody Conservatory of Music, Baltimore. Left to right, Wilbur Nelson as the Duke; Olga Grether as Graziosa, and Jeffrey Gould as Guido. Gustav Strube conducted the Peabody Orchestra.

AIDING FINNISH RELIEF.

Karin Branzell, Swedish contralto, following her third concert for the benefit of Finnish Relief, given at the Masonic Temple, Detroit, Mich., with Mrs. Fred T. Murphy, Chairman of the Women's Committee for Finnish Relief in Detroit, Herbert Hoover and Franco Ghione, conductor of the Detroit Symphony. Mme. Branzell sang in another benefit performance on March 3 at the Brooklyn Academy of Music and her appearance in Westfield, N. J., on March 26 will be her fifth to aid Finnish sufferers.

Cheslock Opera Premiered at Peabody

By GUSTAV KLEMM

BALTIMORE, MD.—Before an audience that taxed the full capacity of the concert hall of the Peabody Conservatory of Music, Louis Cheslock's one-act opera, The Jewel Merchants, received its world premiere on the evening of February 26. The composer, a member of the Peabody faculty, prepared the libretto which is based on the play by James Branch Cabell, the production being under the direction of Dr. Ernst Lert, head of the Peabody Opera Class. Gustav Strube conducted the Peabody Orchestra of 75 players, mostly students at the conservatory.

The effective single set was designed by the Maryland Institute of this city. The cast of three consisted of Olga Grether as Graziosa, Jeffrey Gould as Guido, and Wilbur Nelson as The Duke, all of them advanced students who gave excellent, well-routined performances of difficult voice roles.

While this is Mr. Cheslock's first opera, he has previously received performances of a number of orchestral works, as well as songs and violin numbers. The opera ran one hour and fifteen minutes and the audience was quite enthusiastic at the conclusion, there being a number of recalls of the cast, composer and others involved in the production.

Both the over-long overture and opera would benefit from judicious cutting and pointing of the existing action plus, perhaps, the insertion of new business to quicken the interest.

Lanier Celebration Held

An elaborate celebration in commemoration of the ninety-eighth anniversary of the birth of Sidney Lanier was held in the main concert hall of the Peabody Conservatory of Music recently. The poet played first flute in the conservatory orchestra and lectured on English Literature at Johns Hopkins. Principal speakers were Governor Herbert R. O'Connor, of Maryland, and Dr. Isaiah Bowman, president of Johns Hopkins University. Dr. John C. French, of Hopkins, acted as chairman for the occasion. Three of Lanier's compositions were played by the Johns Hopkins Symphony Orchestra, under Bart Wirtz.

WARNING

Musical Courier NOT 'Aiding' Fund Solicitation

The Musical Courier has been informed that a "Mr. Jackson" is soliciting contributions from artists for the Volunteers of America and claiming that the names and addresses of such artists were given him by the Musical Courier.

The Volunteers of America have informed the Musical Courier they have NO SUCH REPRESENTATIVE.

The Musical Courier has given NO ADDRESSES OR TELEPHONE NUMBERS to anyone, nor asked any artist to contribute to such an alleged fund.

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00—Europe $4.50—Canada $4.00.

Photo by Larry Gordon

INDUCTED INTO OFFICE.

Lotte Lehmann and Elisabeth Rethberg take oath as Fieldston Emissary of Music and Fine Art and Chancellor of Fieldston. The two opera stars, residents of Fieldston, the section of the Bronx populated largely by musical personalities, will "perform such duties and take such actions as will further the best interests of Fieldston," according to James J. Lyons, president of the Borough of the Bronx, who presented them with their papers in a special ceremony at Borough Hall, on Feb. 13.

Washington Plans Notable Programs

Pizzetti, Bridge and Native Novelties for Coolidge Festival

WASHINGTON, D. C.—The Ninth Festival of Chamber Music, under the auspices of the Elizabeth Sprague Coolidge Foundation, will be held in the Coolidge Auditorium of the Library of Congress on April 12, 13 and 14.

The opening program will include the first performance of Pizzetti's cantata, Epithalamium, also Charles Martin Loeffler's Canticle of the Sun. The orchestra will be conducted by Hans Kindler, and the chorus trained by Hugh Ross. Among the soloists will be Olga Averino, soprano, and Yves Tinayre, baritone. Saturday morning's session will be a program of chamber music for violin and piano by Beethoven, Debussy and Bartek, the artists being Joseph Szigeti, violinist, and Bela Bartok, pianist.

The program on Saturday evening will consist of chamber music for harp, organ, strings and two pianos, including Marcel Grandjany's Suite for harp and organ (first performance), David Stanley Smith's String Quartet No. 8 in A major (first performance), Jerzy Fitelberg's Suite for Two Violins and two pianos (first American performance), Handel's Concerto for Harp and Strings and Brahms' Variations on a theme by Haydn for two pianos. The artists included Grandjany, harpist; Ethel Bartlett and Rae Robertson, pianists; E. Power Biggs, organist, and the Coolidge Quartet.

Sunday afternoon will feature a program of chamber music for strings, including Nicolai Berezowsky's Sextet for three violins, two violas and cello (first performance) and Roy Harris' Quintet for two violins, two violas and cello (first performance), to be presented by the Coolidge Quartet, Eudice Shapiro, violinist, and William Primrose, violist.

The festival will close on Sunday evening with a program of chamber music for wind instruments, including Arnold Bax's Octet for horn, strings and piano; Frank Bridge's Divertimenti for four woodwinds (first performance) and Schubert's Octet. Among the artists will be Harriet Cohen, pianist, and the members of the Kolisch Quartet. G. K.

Phi Beta's National Convention in June

Rho chapter at the University of Wisconsin will be hostess to the national convention of Phi Beta fraternity at Madison, Wis., from June 23 to 26 at the Loraine Hotel. Polly Cales is the convention chairman.

Dorothy Barns Stevenson and Mrs. James Glenn were delegates to the three-day national Women's Panhellenic convention in Washington, D. C.

Edward Arnold, motion picture actor, has just made his debut as a writer. Lorenzo Goes to Hollywood, published by Liveright is his autobiography and is full of humor. Mr. Arnold is a patron of Mu chapter, Los Angeles.

Cathie Bailey, of Theta chapter, is playing with Eddie Dowling at the Booth Theatre, making her third role this season in as many Broadway shows.

Jooss Ballet Opens New York Season on April 8

F. C. Coppicus, manager of the American tour of the Jooss Ballet, has announced the opening of its New York engagement on April 8 at the Alvin Theatre. This month the ensemble, which recently completed an Eastern tour with its first visit to Havana, goes to the West Coast. A tour from October to January next season is assured, according to Mr. Coppicus. Lola Botka, principal dancer, delayed in Europe by illness, rejoined the company on Feb. 1.

Schola Cantorum Defers Concert

Owing to the delay in the arrival of music from South America, the Schola Cantorum has postponed the concert originally announced for March 27, to April 17.

Europe Seeking More U. S. Music

(*Continued from page 3*)

the purchase of vocal, piano, violin, choral and other music to be sent to countries from which such requests are received.

Campaign to Promote Goodwill

With the European war interfering temporarily with extension of the International Relations program of the National Federation of Music Clubs in several countries, Mrs. Helen Harrison Mills of Peoria, recently launched an intensive domestic campaign to promote goodwill and understanding through music. This will be done by acquainting native born Americans with the music of other lands through folk music, presented whenever possible by talent of the countries represented.

"Hold at least one folk music program annually," is the slogan issued by Mrs. Mills to the more than 5,000 music clubs from coast to coast, which comprise the Federation. "Programs like these will help immeasurably to preserve a sane outlook and a wise judgment of the motivation of other peoples. We should so interpret foreign music as to emphasize the similarity of thoughts, feelings and ideals of countries of apparently widely divergent interests — the fundamental oneness of humanity which is significant the world over," Mrs. Mills said.

N.F.M.C. 1941 Contest for N. Y. Philharmonic Soloist

NORFOLK, VA.—An opportunity to appear as soloist in two Carnegie Hall concerts in the regular 1941-1942 series of the New York Philharmonic-Symphony Society will be given to the best instrumentalist in the 1941 Young Artists' Contests of the National Federation of Music Clubs as the Biennial award of the Schubert Memorial, Inc., Mrs. Vincent Hilles Ober of this city, president of the Federation, has announced. Selection of the 1941 winner will be made at the biennial convention of the Federation in Los Angeles in June, 1941.

This prize will supplement the Federation's own awards of $1,000 each, presented biennially to winners in the violin, piano and voice classifications. While solo appearances with a symphony orchestra have previously been available through the Schubert Memorial, this is the first time the New York Philharmonic has participated in the award.

Photo by MacCarthy, Springfield, Mass.

ZINKA MILANOV,

leading dramatic soprano of the Metropolitan Opera, has been engaged to appear in Norma, Forza del Destino, Andrea Chenier and Il Trovatore at the Teatro Colon, Buenos Aires, this season. Before leaving for South America she sang the title role in La Gioconda at the Metropolitan and appears in Verdi's Requiem with the Pittsburgh Symphony Orchestra on March 29 and 31, Fritz Reiner conducting.

New York Philharmonic Prices Reduced for Two Series

The subscription prices for the Saturday night and Sunday matinee programs of the Philharmonic-Symphony Society next season will be drastically reduced "in an effort to meet the musical needs of a changing world and to adjust the cost of concert-going to the economy of the times," it was decided at a meeting of the board of directors in New York on March 6.

The new prices will be the lowest in twenty years, the Saturday admissions ranging from twenty-five cents to $1.43. These will obtain for both such series. The two Sunday afternoon series will start at 50 cents and run to $1.43. The prices are on a subscription basis.

The orchestra will give two Saturday night series of seven concerts each and twenty-eight Sunday matinees in two series.

Ancient Instrument Group Premieres New Scores

The American Society of Ancient Instruments, Ben Stad, director, recently premiered A. Lewis Scarmolin's suite In Retrospect and Arthur Cohn's Music for Ancient Instruments. Both world premieres occurred at a concert of the National Association for American Composers and Conductors in New York. Both scores were written for the society ensemble.

The society also was heard at Vassa College, Poughkeepsie, N. Y. Florence Rosensweig, violinist, a pupil of Mr. Stad at the Institute of Musical Art, recently gave a joint program with Helen Rosensweig at the Ethical Society Auditorium, Philadelphia.

"Spectatoritis" Subject of Forum

Mrs. Edmund H. Cahill, president of the New York Federation of Music Clubs, is hostess at a luncheon-dinner today (March 15) at the Hotel Great Northern, New York City. The forum, open to music club members and the public, will discuss "Spectatoritis—The American Disease?" Leonard Liebling will lead the discussion. Speakers include Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs and Robert Haven Schauffler.

Williamsburg Festival Scheduled

WILLIAMSBURG, VA.—The third annual Williamsburg Festival Concert Series of old music to be given at the Governor's Palace will be held from April 15 through April 20. The music will be under the direction of Ralph Kirkpatrick, harpsichordist who will be assisted by several artists.

A Young Frankenstein

Mr. and Mrs. Alfred V. Frankenstein announce the birth of their son John, in San Francisco, Jan. 27. Mr. Frankenstein is Musical Courier correspondent there, and Mrs. Frankenstein is the former Sylvia Lent, violinist.

London Amused by Patriotic Feud of Favorite Conductors

Wood and Beecham in Controversy—Myra Hess Plays Brahms—Jean Norris at Mansion House—Modern British Music Performed

By HUGH LIVERSIDGE

LONDON.—Sir Thomas Beecham's appeal for funds for the Philharmonic Orchestra evoked a letter to the press from Sir Henry Wood, who pointed out that this orchestra is only one of many without subsidy. This, in turn, brought a rather inept rejoinder from Sir Thomas. At the time of going to press, musical London is standing on the sidelines cheering on the protagonists.

From such scenes of musical strife (would that this were the only kind of strife we had to worry about), we turn to the peaceful Myra Hess, who excelled in her reading of Brahms' second piano concerto with the London Symphony Orchestra under Dr. Heathcote Statham. The orchestra also gave E. J. Moeran's thematically packed, but none the less arid second symphony.

On the same afternoon at the Wigmore Hall, the Menges Quartet played Beethoven, Mozart and Schubert (the latter's Quintet in C Major) with rare insight and artistic expressiveness.

Mansion House Concert

At the Mansion House, the Lady Mayoress and other notables organized a concert for comforts for the troops, which was attended by the Duchess of Kent.

Jean Norris, pianist, was first on the scene. In her playing of Chopin's Ballade in G Minor, the piano leapt to life under her fingers, singing and pulsating in vibrant fashion.

Unfortunately, the rest of the program, although well sung by Heddle Nash, tenor, and Luella Paikin, soprano, must bear the stigma "Popular," an all-time low being reached with Come into the Garden, Maud. Surely something better might have been offered!

The majority of the audience were regular concert-goers who had braved the worst cold spell since 1815 to attend the concert.

Philharmonic Concert Led by Harty

At the inconvenient hour of 7 p.m., which is neither fish, flesh nor fowl, a respectable audience attended the London Philharmonic Orchestra's concert conducted by Sir Hamilton Harty at Queen's Hall. A John Field Suite transcribed by the conductor made an airy opening to the session. Moiseiwitsch was the artistic and restrained soloist in Schumann's Piano Concerto. The concluding item was a fine reading of Brahms' second symphony.

Lamond Plays Beethoven

The veteran Lamond devoted his recital at the Palladium to Beethoven. It was in the softer lyrical passages that this pianist was most effective. Beethoven's Andante Favori is not entirely the miniature cameo it became at this session. At times, too, in other works, the player's artistry did not always compensate for lack of vigor and slight inaccuracies of tempo in execution. A large audience was enthusiastic.

Modern Music Heard

Boyd Neel and his orchestra under the auspices of the London Contemporary Music Centre at Aeolian Hall, gave a most interesting program of British modern music.

Most notable offerings were Herbert Howells' Concerto for Orchestra, a fluent and expressive work; Benjamin Britten's lyrical Cycle for voice and orchestra, and Lennox Berkeley's quite witty and charming Serenade in four movements for strings.

Sophie Wyss was able vocalist, and Mr. Neel and his orchestra distinguished themselves throughout.

Zurich Hails Macbeth Staging and Concerts

ZURICH.—The outstanding event of the season thus far was the presentation of Verdi's Macbeth at the Municipal Opera. Given in its entirety under Hans Swarowsky's intelligent and at times inspired direction, the work won unqualified success. Roman Clemens' striking staging and Hans Zimmermann's excellent stage management were notable.

A surprise for many was the work of Georgine von Milinkovic, whose rich mezzo and histrionics made the role of Lady Macbeth impressive. Rudolf Koch-Bergmann was splendid as Macbeth. Albert Emmerich as Banquo, Simons Bermanis as Macduff, and Carlo Romatko as Malcolm, completed the cast, which was whole-heartedly applauded. Robert Casadesus, pianist, won ovations when he appeared as soloist with orchestra at the Tonhall under Volkmar Andreae. In concertos by Mozart (C major) and Ravel (for left hand alone) Casadesus displayed exquisite taste and refinement. Stravinsky's Petruschka Suite was read by Dr. Andreae with great effect.

JOSEF KISCH

Plans Paganini Centenary in Genoa

GENOA. — Important celebrations in honor of Paganini will be held this year, the events comprising concerts of Paganini music, competitions for violinists, and the publication of monographs. There will also be an exhibition of all of Paganini's unpublished manuscripts, portraits, caricatures, and publications of the period—in short all which pertains directly to the master's life, art, and pupils.

D. N. L.

DR. SERGE KOUSSEVITZKY, BOSTON SYMPHONY ORCHESTRA CONDUCTOR, HONORED at a dinner, attended by 250, at the Brevoort Hotel, New York, tendered by the Beethoven Association. Many American composers whose works have been presented by Dr. Koussevitzky were among those present. Georges Barrere, acting president of the Association, spoke and Deems Taylor was toastmaster. Casper Reardon, harpist, former pupil of Carlos Salzedo, played; Dorothy Maynor, soprano, sang, her program including Mrs. H. H. A. Beach's Ah, Love but a Day with the composer at the piano. Jesus Sanroma and Abram Chasins closed the program with two-piano numbers including the latter's Parade, Carmen Fantasy and Rush Hour in Hong-Kong. Mary Louise Curtis Bok, founder-president of Curtis Institute; Dr. Carleton Sprague Smith, George E. Judd, manager of the orchestra, Mr. and Mrs. Chalmers Clifton and Dr. Rudolph Ganz were among the guests.

Pelleas Restored to the Metropolitan After Five Years

The evening of March 7 saw a filled Metropolitan Opera House for the revival (after a five years' absence) of Pelleas and Melisande by Claude Debussy.

Under the aegis of the former impresario, Gatti-Casazza, the work had an annual performance or two for about ten seasons, the auditors being chiefly Debussy lovers and specialists in musical esthetics of a modern kind. Never though, was the auditorium crowded on those occasions as it was recently, and that tells an eloquent story of the improvement in the understanding and culture of the opera-going public of New York.

It surely is remembered that Edward Johnson, the present general director, sang the role of Pelleas in the later Gatti-Casazza days, and that in it he scored with striking success. Perhaps the revival is due to his sentimental love of the Debussy masterpiece, but on the other hand, he may also have gauged correctly the current high taste of his clientele.

Stylistic Problems

Pity it is, under the circumstances, that the performance on March 7 was not all that it should be. The libretto and music are of course emphatically stylized, as everyone knows, and far removed from the ordinary requirements made of operatic singers and conductors. Authentic Debussy interpretation needs at all times keen musical penetration, but in his opera, also deeply subtle histrionism, with restrained effects suggested than carried out obviously. Sad to tell, the latest Metropolitan cast and conductor did not as a body meet those requirements.

In first line, Leinsdorf seemed set on voicing the strict letter of the score, with little flexibility or poetical flow, and his colorings lacked disturbingly in delicacy and shadowy tints. Debussy experts can hardly accept such a version of their beloved score. It may be that as time goes on, Leinsdorf will acquire the necessary intuition and understanding for this sort of music but at present his achievement is far below that realized in his presentations of the German operas.

Possibly Leinsdorf took his cue from some of the pedestrian performances on the stage, and had never seen a truly atmospheric offering of the Debussy opera, as New York knows it from previous seasons. Helen Jepson, hardly a wraithy, plaintive and nostalgic Melisande, sang her music correctly as to notes, but gave only a few implications of their moods. In her acting, the American soprano engaged the eye more than the imagination. This was not the appealing Melisande of her predecessors here, and it failed to stir the audience appreciably.

Alexander Kipnis (Arkel) sang with resonant, excellently shaded voice and unquestioned musical command, but his characterization of the old king had no grippingly poignant moments. Georges Cathelat (making his New York debut) is a French tenor with a true Gallic lyical organ, and he masters the style for Debussy, but he gave us a Pelleas whose romantic appearance registered better than his enactment, which had only routine technic and result.

John Brownlee made much of Golaud, vocally and otherwise, and together with Doris Doe (Genevieve) achieved the results intended by the librettist and the composer. Natalie Bodanya was a lively and properly pathetic Yniold. Nicola Moscona assumed the role of the Physician. Desire Defrere furnished expert stage direction; the scenery was from the designs and brush of Joseph Urban. As for the French diction of the singers, only Cathelat's could pass muster for finical correctness.

Season Nears Finale

The operatic fare at the Metropolitan as the season neared its close found several changes in orthodox casting. Probably the most important was the appearance of Marjorie Lawrence in the role of Ortrud in two performances of Lohengrin. Alexander Kipnis sang King Marke in Tristan and Isolde for the first time locally. The two-week period also found Leonard Warren, young American baritone assuming a new role; Licia Albanese, whose bow was made as Cio-Cio-San, taking on the part of Mimi in La Boheme; Lawrence Tibbett returning to participate in the final Otello; and the opening of the evening presentation of The Ring Cycle.

Photo by De Bellis Studio

HELEN JEPSON AS MÉLISANDE

Warren as Amonasro

The performance of Aida on Feb. 21 found Leonard Warren substituting for John Charles Thomas as Amonasro. Called at practically the last moment for the indisposed Mr. Thomas, Mr. Warren gave a creditable impersonation. Zinka Milanov was again the Ethiopian princess with Bruna Castagna as Amneris, Giovanni Martinelli the Rhadames, John Gurney the King, Norman Cordon as Ramfis, Thelma Votipka in the role of the Priestess and Lodovico Oliviero as the Messenger under the Panizza baton.

Albanese as Mimi

The first assumption of the role of Mimi by Licia Albanese took place in the Feb. 22 performance of La Boheme. The Italian soprano again showed skilled stage sense and a servicable voice, if one not outstandingly marked by amplitude and richness. Her enactment of the role was, however, rather perfunctory toward the close of the opera. Much interest also inhered in Giuseppe De Luca's Marcello, marked by veteran skill in tone production and firm tradition. Nino Martini was an agreeable and suave-voiced Rodolfo, and Annamary Dickey, American soprano, a spirited Musetta. Virgilio Lazzari was Colline; George Cehanovsky, Schaunard; and in other roles were heard Louis D'Angelo, Lodovico Oliviero and Carlo Coscia. Gennaro Papi conducted.

Marjorie Lawrence as Ortrud

The presentation of Lohengrin on Feb. 23 found Marjorie Lawrence making one of her rare appearances as Ortrud. The Australian dramatic soprano found no difficulty with the low register assignment, the voice easily accomplishing the tessitura. Histrionically she was a dominating figure as the Wagnerian Lady Macbeth of this score. Flagstad again was an inspiring Elsa with Maison as a capable Silver Knight. Julius Huehn repeated his poignant Telramund. Norman Cordon was the King Henry and Leonard Warren made the most of the herald's assignment. Erich Leinsdorf conducted with authority.

Another Otello Heard

The final performance this season of Otello was sung on the afternoon of Feb. 24 with the original cast. Martinelli was again the distraught Moor, vocally and histrionically admirable; Lawrence Tibbett, returning to the company after a brief absence was a masterly Iago, vocally the stand-out member of the cast; Elisabeth Rethberg was thoroughly competent as Desdemona and smaller roles

(*Continued on page 29*)

FIGARO MEETS HIS NAMESAKE

as Ezio Pinza, who sang the title role in the Metropolitan Opera's revival of Mozart's opera accepts from Bernice Smith the Figaro of Walt Disney's Pinocchio.

N. Y. World's Fair Will Sponsor Folk Festivals

Plans for an American Common, where citizens of foreign birth or their descendants will portray the culture of the lands of their origin at the New York World's Fair this year through festivals, folk dances and bazaars on the two and a half acre site formerly occupied by the Soviet Union's Pavilion have been announced by Robert D. Kohn, vice-president and chairman of the committee on theme.

An American flag that will be higher than any other emblem at the Fair will be unfurled and around the base of the pole will be a floor for dancing. The cost of landscaping the area, constructing the amphitheatre and other units of the Common and its operation during the season was estimated by Mr. Kohn at more than $100,000. The festivals and other observances of the national groups will be known as Twenty-four Fairs Within the Fair and use of the Common will be free, with the Fair footing the bill for these activities.

Metropolitan Opera Fund Reaches $505,000

Contributions to the Metropolitan Opera Fund, which is seeking one million dollars to maintain and advance the opera, have now reached $505,000, it was announced by George A. Sloan, Chairman of the Campaign Committee, on March 7. Of this half million dollars, $170,000 has come from the radio audience and nine contributions of $10,000 each from contributors in the New York area.

At a meeting at the Hotel Plaza, the American Guild of Musical Artists, Inc. voted to support the current campaign of the Metropolitan Opera Association to raise $1,000,000.

Approval was given an AGMA program to raise $100,000 in a series of benefit performances at which the artists will contribute their services. The AGMA Metropolitan Opera Contributions Fund was established to collect and turn over to the Metropolitan individual contributions by the artists.

Milan and Rome Introduce Native Operatic Scores

La Scala Stresses Note of Fantasy in Premiere of Ghirlino by Ferrari Trecate and Revival of Sleeping Beauty Ballet

By MARY TIBALDI CHIESA

MILAN.—For the Carnival, the Scala always gives performances for the children. This year a new opera and an old ballet were featured: the fairy-opera Ghirlino, by Luigi Ferrari Trecate, and Tchaikovsky's ballet The Sleeping Beauty, whose centenary occurs this year.

The premiere of Ghirlino took place on Feb. 4. The libretto by Elio Anceschi deals with the adventures of Ghirlino, who succeeds in destroying an ogre that has stolen the boy's sister and several other children. A good fairy and a wise cricket help the hero in his dangerous enterprise, who, at the end, assumes the realm amidst general happiness. The plot, although ingenuous, childish, and not particularly original, is varied by picturesque episodes and choreographic effects.

Trecate, always fond of fairy tales (he has written the music for Ciottolini and The Beauty and the Monster), produced music of a gentle and flowing inspiration. Ghirlino is preceded by a lively, colorful overture. Act I is perhaps the best of the opera; and the children's songs and prayers, the ogre's entrance, and the cricket dialogue comprise lovely musical pages.

The scenes and costumes, entrusted to Mario Zampini, displayed colorful fancy, consisting of three original pictures. Berrettoni conducted, sharing the success of the evening with protagonists Tatiana Menotti, Vincenzo Bettoni, Lina Zinetti, Pierina Soraceo, Luigi Nandi, and Giuseppe Nessi.

Tchaikovsky's Sleeping Beauty once more won the adult audiences, which acclaimed the striking scenic effects of Benois and the lovely choreography of Nives Poli.

La Rondine Restored

During January the Scala produced several repertoire operas: Giordano's Andrea Chenier, conducted by Capuana, with Maria Caniglia, Galliano Masini, and Carlo Tagliabue; Respighi's La Fiamma, a splendid interpretation by the Budapest Opera Troupe under Sergio Failoni; Verdi's La Forza del Destino, under Marinuzzi, with Gina Cigna, Cloe Elmo, Beniamino Gigli, and Pasero; and Wagner's Lohengrin, with Marinuzzi, Ardelli, Caniglia, Maria Benedetti, Tagliabue, and Pasero.

In addition to this, a revival of Puccini's La Rondine was staged. The frail and scarcely original work, conducted by Marinuzzi, with Mafalda Favero and Giovanni Malipiero, appeared a rather hybrid compromise between opera and operetta—by no means one of Puccini's significant creations.

Photo by Di Strazza

(Above)

TABLEAU FROM THE SLEEPING BEAUTY,

the ballet by Tchaikowsky, as staged at La Scala.

Photo by Crimella, Milan

(Right)

SCENE FROM ACT I OF GHIRLINO,

fairy-tale opera by Luigi Ferrari Trecate, created recently at La Scala.

Photo Reale, Rome

A MOUNTAIN CAVE BY THE SEA

provides the wild background of Act III in Lodovico Rocca's new opera, Monte Ivnor, as staged at the Rome Royal Opera.

Monte Ivnor Scores Roman Success

By STELLA SAXTON

ROME.—The one novelty of the Rome Royal Opera season, Lodovico Rocca's new opera Monte Ivnor, heralded another clamorous success for the Turin composer, whose first opera Il Dibuk gave him such a prominent position among Italian composers, a few years ago, and affirmed him an artist of extraordinary dramatic intuition.

Your correspondent heard the second performance of Monte Ivnor, and has the pleasure of reporting that the opera was a great success from every point of view, and that the music is most admirably suited to the dramatic action. The score is in Rocca's very characteristic style, is striking for its sudden, brilliant moments, its emotional depth, and masterly handling. The work had been awaited with eager interest by the musical elements in Italy, who were so impressed by Rocca's first opera, Il Dibuk, and it seems they feel he has lived up to all expectations in this second production.

Production Impresses

Outstandingly beautiful are the choral numbers. A charming duet between Imar and Edali (second act) and another, effective and moving, between Edali and Kirlatof (third act) brought an outburst of applause for the singers as well as the composer. The libretto of Monte Ivnor is by Cesare Meani.

The story of Monte Ivnor is too well known to be rehearsed at this time, and it will suffice to say that Maestro Tullio Serafin directed with his usual majestic perfection and interest in new music. Guido Salvini, grandson of the famous Italian tragedian, was the able registrar. The interpretation was entrusted to some of the best elements of the Royal Opera: baritone Gino Bechi in the principal role of Kirlatof, Iris Adami Corradetti as Edali, tenor Fiorenzo Tasso, as the lover Imar.

Novelty Richly Provided in N. Y. Orchestral Span

Philharmonic Heard in New Scores by D'Antalffy and Kurthy, with Composers Present — McArthur Leads Philadelphians with Flagstad as Soloist in Wagner Program

Two novelties marked the fortnight's list of offerings by the New York Philharmonic-Symphony Society under the Barbirolli baton. In both instances the composers were members of the ensemble.

Deszo D'Antalffy, organist, heard his transcription of the Bach-Vivaldi organ concerto in D minor played on Feb. 29. On March 3 Zoltan Kurthy left his desk as first violist to conduct the premiere of his symphonic rhapsody, Puszta. Joseph Schuster, first cellist, was the soloist on the latter occasion.

At the young people's concert on March 2 a twelve-year-old pianist, Frances Sachs, proved an attractive soloist. Rudolph Ganz again presided.

The third in the Gabrilowitsch Memorial Series by Leon Barzin's National Orchestral Association offered Nathan Milstein, violinist, as soloist.

The Philadelphia Orchestra, with Kirsten Flagstad as soloist, and Edwin McArthur making his New York debut as guest conductor, was heard in an all-Wagner list on March 5.

Three B's at Philharmonic

Philharmonic Orchestra, John Barbirolli conducting; Carnegie Hall, Feb. 22. Program:

Suite No. 2, B Minor, Bach; Second Symphony, Beethoven; First Symphony, Brahms.

The immortal "B" triumvirate reigned at the Washington Birthday concert of the Philharmonic Orchestra in Carnegie Hall, and it may be assumed that John Barbirolli chose those giants as a special gesture, for he also prefaced the program with the playing of The Star-Spangled Banner.

Bach's suite, with John Amans making delightful solo music on his flute, was delivered with appropriate linear clarity, sentiment and lustiness.

Beethoven in his early symphonic stage is always an interesting study, and Barbirolli made it the more valuable because of his straightforward reading devoid of subjective "effects." Ending the program came the always welcome symphony by Brahms.

Milstein With National Forces

National Orchestral Association, Leon Barzin conducting; Nathan Milstein, violinist, soloist; Carnegie Hall, Feb. 24, afternoon. Program:

Prince Hal Overture, Op. 31, David Stanley Smith; Concerto in A minor, Bach; Concerto in D major, Tchaikovsky.

The third concert of the Gabrilowitsch Memorial Series by the National Orchestral Association under Leon Barzin, conductor, at Carnegie Hall on Feb. 24, added Nathan Milstein to the group of noted soloists who have already appeared with this organization this season.

Mr. Milstein, whose artistic and violinistic attributes are well known to New York audiences, delighted again with his musicianly and masterful playing. It is true that not all the great beauties of the Bach A minor Concerto with its subtility of texture and tenderness of melody were plombed, but its essential character and style were there, and the last movement, Allegro assai, especially left very little wanting.

With the Tchaikovsky Concerto in D major, however, Mr. Milstein was in his most inspired vein. From a seemingly spontaneously engendered first movement, Allegro moderato, he entered into the Canzonetta-Andante with such beauty of tone and lucidity of phrasing and conception that it was given a performance of perfection and taste it doesn't often receive. The Allegro vivacissimo was excellent, propelling the orchestra into its best efforts of the afternoon. The Overture, Prince Hal, Op. 31 by David Stanley Smith, headed the program in a spirited performance.

Old and New

Philharmonic-Symphony Society, John Barbirolli conducting, Carnegie Hall, Feb. 25, matinee. Program:

Brandenburg Concerto, No. 3, Bach; suite from the ballet, The Golden Age, Shostakovitch; Symphony No. 4 in F minor, Tchaikovsky.

A program of contrasts, comprising scores heard previously, was offered the Sabbath afternoon audience on Feb. 25 by Barbirolli and the Philharmonic. Bach's third Brandenburg concerto was set forth with classic effectiveness. The Shostakovitch suite from the ten-year-old ballet presumably propagandizing Soviet charm as contrasted with democratic restrictions, again demonstrated this later Russian's debts to predecessors and personal authority in instrumentation. The fourth symphony of Peter Ilyitch, a Philharmonic familiar item was delivered with appreciation by players and orchestra.

Photo by Herbert Matter

EDWIN McARTHUR,

American conductor, who directed the Philadelphia Orchestra in that city and New York, on April 1 conducts the Metropolitan Opera in Boston with Flagstad and Melchior in the title roles of Tristan and Isolde.

WHEN HIGH "C" MEETS HIGH SEAS.

Lucy Monroe sings a few notes to the fishes (nautical) at Miami before her concert there on Feb. 25.

Photo by Frederick of the Park Lane

D'Antalffy Transcription by Philharmonic

New York Philharmonic - Symphony Society, John Barbirolli conducting; Carnegie Hall, Feb. 29, evening. Program:

** Organ Concerto in D minor, Bach-Vivaldi, transcribed for orchestra by Deszo D'Antalffy; Iberia, Debussy; Symphony, No. 2, in D major, Brahms.

** First time by orchestra.

Deszo D'Antalffy, organist of the Philharmonic Orchestra, and composer and transcriptionist as well, had a special place of honor on the program of the organization Feb. 29 at Carnegie Hall, when his arrangement of the Bach-Vivaldi organ concerto in D minor was played under the direction of John Barbirolli. The version, atmospherically convincing and expertly factured, received a compelling performance in spirit, rhythm and tone, resulting in an ovation for both conductor and the transcriber.

By the way, the organ concerto for long had been looked upon as an original one by Wilhelm Friedemann Bach (and won popularity in the piano arrangement by August Stradal) but musicologists finally traced its proper identity and determined that Vivaldi furnished the material with one of his concerti grossi, and that Johann Sebastian Bach had refashioned it for the organ.

The rest of the program presented Debussy's Iberia, done somewhat unimaginatively by the orchestra; and the second symphony by Brahms in which they redeemed themselves with highlighted and ardent playing.

Young People's List With Ganz

Fourth Concert in Young People's Series by the New York Philharmonic-Symphony Society, Rudolph Ganz conducting; Frances Sachs, pianist, soloist; Carnegie Hall, March 2, morning. Program:

Symphony in B minor (unfinished) Schubert, First movement; Symphony in C major (K. 551), Mozart; Second movement; Symphony No. 7 in A major, Beethoven, Third movement Concerto in D major (Coronation), Mozart, First movement; Prayer from Haensel and Gretel; Symphony No. 4, in F minor, Tchaikovsky (Finale).

A twelve-year-old Newark pianist, Frances Sachs, dominated the March 2 morning concert in Carnegie Hall by the Philharmonic - Symphony Society, the fourth in the current Young People's Series. Rudolph Ganz, again conducting, devoted the program to an explanation of the symphony and a discussion of sonata form. The young pianist gave a compelling reading of the first movement from Mozart's Coronation Concerto.

The orchestral items, explained by Dr. Ganz included the first movement from Schubert's Unfinished Symphony, the second movement from Mozart's Jupiter, the presto from Beethoven's Seventh Symphony and, after the prayer from Haensel and Gretel had been sung the colorful finale from Tchaikovsky's fourth symphony. Brahms was to have been represented but lack of time necessitated postponement.

Kurthy Leads Hungarian Novelty

New York Philharmonic Orchestra, John Barbirolli conducting; Zoltan Kurthy, guest conductor; Joseph Schuster, cellist, soloist; Carnegie Hall, March 3, afternoon. Program:

* Symphonic Rhapsody, Puszta, Kurthy; Symphony in D minor, No. 4, Schumann; Concerto in B flat major for cello and orchestra, Boccherini; Theme and Variations from Suite No. 3, Tchaikovsky.

* First performance in New York.

The Sunday matinée of March 3 interested primarily because of a locally unfamiliar composition, and of the fine playing of the Philharmonic solo cellist in the concerto by Boccherini.

Kurthy's rhapsody treats Hungarian themes (original, but of folktune character) in attractive manner, with bright harmonization and multicolored orchestral dress. The composer conducted adequately.

Schuster's admirable art shone in the limpid Boccherini pages, which he read in true classical spirit, and with most masterful employment of tone, fingers and bow.

Barbirolli's outstanding achievement was the romantic fervor of the Schumann symphony, splendidly set forth by the orchestra.

Edwin McArthur Guest With Philadelphia Orchestra

All-Wagner program by Philadelphia Orchestra, Edwin McArthur, conducting; Kirsten Flagstad, soprano, soloist; Carnegie Hall, March 5, evening. Program:

Der Fliegende Hollander, Overture and Senta's Ballad; Siegfried, Forest Murmurs; Tristan und Isolde, Prelude and Liebestod; Götterdämmerung, Dawn and Siegfried's Rhine Journey; Siegfried's Death and Funeral Music; Brünnhilde's Immolation.

Much interest centered in this concert, for it brought the New York debut with a major orchestra of Edwin McArthur, the American conductor and regular piano accompanist of Kirsten Flagstad.

Certainly he had chosen an exacting program, but found strong aid from the polished and routined orchestra, and from the famed soloist, both adept in interpretation and execution of works by Wagner. Mme. Flagstad, in irresistible voice and mood, gave glorious sound and meaning to her contributions, and won her usual frenetic ovations.

McArthur showed that he knew his Wagner, but hardly proved himself a master of the baton, which was not to be expected, considering the few times he has functioned with the directorial stick. One did not get the impression that he was a free interpreter in the high sense of that term, but rather a faithful follower of the notes of the scores. His fancy seemed somewhat circumscribed and earthbound in the purely orchestral numbers, and those with the soloist found him a willing adopter of her tempi and other musical ideas. The result was acceptable as accompaniment, but the Wagner music with its individual instrumental utterance calls for wider purpose and effect.

There is no question of McArthur's musicianship in general, and his understanding of style, and he kept his orchestra well together in even the most intricate and stressful moments.

In summation, he established the feeling in the minds of many, that further experience may ripen qualities which on the present occasion were indicated rather than altogether realized. The audience gave the newcomer a generous sendoff.

"Small Opera Companies Giving Works in English Are U.S. Need"

Frederick Jagel, American Tenor of the Metropolitan, Cites Example of South America in Aiding Composers

Photo by Lumiere

FREDERICK JAGEL
as the Duke in Rigoletto

Organization of small opera companies to present opera in English in this country is the ardent hope of Frederick Jagel, Metropolitan Opera tenor. Not only would this give native artists actual routine experience, he believes, but it would serve as a further education of audiences in opera itself.

"By routine experience," Mr. Jagel said, "I mean repeated appearances in the same opera, not just one or two. No young singer can come prepared for the major centers of opera, such as San Francisco, Chicago or New York, with only a limited number of appearances. Therefore we should provide this opportunity. With the war having closed the field abroad, it is up to this country to take advantage of the artistic situation."

Opera in English Soen as Desirable

"I believe," he continued, "that for opera to be fully appreciated and taken to the bosom of the people at large and thereby given its full support, it should be sung in English. Of course, the traditional international seasons in the big, cosmopolitan cities always offer performances in the original idioms in order to present the cream of international interpreters together with the most prominent American artists.

"But in the other cities, the operas, sung in English translations, would increase appreciation and enthusiasm and encourage wider activity."

Mr. Jagel cited his experiences in South America, where he has been singing for three years. Opera in Spanish or Portuguese is used only for native works; the original language, French, Italian, is easier for audiences to appreciate, he said, because of the predominant Latin character of the people there.

South America Points the Way

The Metropolitan Opera tenor said that in South America keen support is given the native composer. Although the feeling is not nationalistic, but rather international in the matter of all artistic endeavor, the native writers are given active hearings.

"Take the case of Mignone and Villa-Lobos in Rio," Mr. Jagel said, "as an example. They are not chauvinistic but believe in assisting their own composers. The same thing is true in Buenos Aires.

"No nation can be entirely self-sufficient in the matter of art and anyone who believes this will find it results in disintegration. Art is international and music should provide a medium for all singers, composers and artists regardless of racial antecedents. Only in this way will culture grow and art be benefited."

Experienced Artists in Demand

Mr. Jagel said that contrary to the belief in some quarters, South America will not provide the training field for young artists that Europe has hitherto offered. Exerienced artists are wanted there, not beginners, he declared. During his two years in Buenos Aires and three in Rio, he appeared in Italian and French repertoire. This past season he sang in Alfano's Resurrection, the first time it was offered in Rio. Not only did he sing in French and Italian but also in Spanish. Other roles were in Boheme, Pagliacci, Faust, Rigoletto and in the Brazilian opera, Schiavo, by Gomez.

"I am going back for some concerts and opera," he concluded. "Due to the war, my plans in Italy, Holland and Scandinavia were cancelled. But since I believe in closer cooperation between the Americas, North and South, I want to participate in this."

From his repertoire of some fifty French, Italian and German operas, the young American tenor has been heard on the West Coast and in Chicago as well as at the Metropolitan. Now back again with the latter, he is looking forward to another visit to South America.

H. A. S.

Juilliard Forces Stage Cosi Fan Tutte

Cosi fan tutte, the two-act opera buffa by Mozart, to a libretto by Lorenzo da Ponte, was given by the opera department of the Juilliard School of Music at the School's Auditorium on Feb. 28. There were three other successive performances, with alternating casts.

The work, which is a true manifestation of the charm, elegance and gaiety of rococo opera buffa, was last heard here when the Salzburg Opera Guild gave it two seasons ago, and before that at the Metropolitan Opera House in 1928.

On this occasion, the performance possessed much spirit and precision and showed to advantage several talented singers as well as the ability of the student orchestra under the leadership of Albert Stoessel. Leopold Sachse staged the opera, with attractive settings produced by students of the school under the able direction of Frederick Kiesler.

A Mozart work, whether instrumental or operatic, demands the utmost skill and, because of its technical as well as psychological problems, taxes even the most experienced artists.

The sisters, Fiordiligi and Dorabella, were sung by Gertrude Gibson and Catherine Aspinall respectively, with great intelligence, care and fine voice, and their acting was more than commendable. The scheming waiting maid, Despina, sung by Vivienne Simon, was done in good style both in delivery and conception. The sisters' suitors, Ferrando, Davis Cunningham, and Guglielmo, William Gephart, and Don Alfonso, Hugh Thompson, the old philosopher who starts the whole embroglio, were all very creditable. The audience was enthusiastic.

F. F. R.

Juilliard School Opens Concerto Programs

The first of a series of three Student Concerto Concerts at the Juilliard Graduate School was given on March 9 at the school's Concert Hall. The series, inaugurated several years ago, has proved so popular with the public that it has become an annual feature of the Juilliard season. The second and third concerts will be given on March 16 and 30.

The programs are under the direction of the students, the conductors, soloists and personnel of the orchestra being drawn from the student body.

The first concert included four concertos by Beethoven, Chopin, Vieuxtemps and Tchaikovsky. The Beethoven violin concerto was played by Robert Mann, with Arthur Shettle conducting. In Chopin's F minor piano concerto, Billy Masselos was the soloist and Peter Page the conductor. Vieuxtemps' violin concerto in D minor was given with James de la Fuente as soloist under the direction of David McNaughton, and the Tchaikovsky piano concerto in B flat minor was heard with William Schatzkamer under the baton of Richard Horner Bales.

The Alumni Association of the Juilliard Graduate School gave a concert of chamber music on Feb. 17. Jerome Rappaport, pianist, Ruth Freeman, flutist, and Ana Drittell, cellist, played a Pierné Trio; the Daniel Gregory Mason variations for String Quartet on a Theme by John Powell was heard with Frederick Dvonch and Bernard Kundell, violinists, Frank Brieff, violist, and Bernard Greenhouse, cellist. Mack Harrell, by courtesy of the Metropolitan Opera Company, appeared in a group of Hugo Wolf Lieder; and Adele Marcus and Rudolph Gruen performed the Stravinsky Concerto per due pianoforti soli.

A recital by the students of the Juilliard Graduate School on March 4 featured Hilda Fenyo and Norman Hollander in the Beethoven Sonata for cello and piano, Op. 69; Marjorie Portugal in the Mozart D major violin concerto assisted by Harry Franklin at the piano; Jean Bryan, who sang a group of songs by Franck, Lalo and Gounod; Janina Gorecka, violinist, who played the Chausson Poeme with Vera Appleton at the piano; and Drusilla Huffmaster, pianist, in Ravel's Ondine and the Liszt Mephisto Waltz.

ERNST HOFFMANN DIRECTS NEW VOCAL QUARTET.

The conductor of the Houston Symphony Orchestra, made the famous Texas quadruplets, the Badgett babies, life members of the symphony on the occasion of their first birthday. The four J's, left to right: Jeraldine, trying vainly to blow on the snaredrum stick; Jeanette, gnawing on the trombone; Joyce, playing with the flute; and Joan, ready to bang on the cymbals and the drum. Conductor Hoffmann looks as though he had about all he can manage with rambunctious young Joan.

New York Recitals of Late Winter Include Novelties

Hofmann, Novaes and Petri Uphold Piano Standards—Vocal Programs by Maynor, Thorborg and Thomas—Coolidge Quartet Premieres New William Schuman Score

A varied schedule which saw Josef Hofmann in his only New York recital of the season, the Friends of Music concluding their late Sabbath matinee programs in Town Hall and several debuts, was offered in the fortnight between Feb. 18 and March 3. The Coolidge Quartet premiered a new score by William Schuman, native composer.

Dorothy Maynor, soprano, again drew a capacity audience in Town Hall at her appearance in the Endowment Fund series. Guiomar Novaes, Brazilian pianist, was welcomed back in a list which included four excerpts from a Villa-Lobos suite dedicated to her and her family. Kerstin Thorborg and Lilian Knowles, contraltos, were new recital figures.

Egon Petri, Dutch pianist, not heard in this country in four years, was another Town Hall visitant, and Webster Aitken, American pianist, played a novel Schubert-Krenek sonata and another by Fuleihan.

John Charles Thomas neared the end of his series, giving the fourth of five programs. Ruggiero Ricci, violinist, reappeared in a successful Carnegie Hall recital. Debut recitals were given by Jascha Bernstein, cellist, and Maria Marova, soprano. Miriam Solovieff, young violinist, made a return appearance.

Other New York concerts from Feb. 21 to March 5 included the appearance of Bruce Benjamin, baritone, in Town Hall, on Feb. 21; John Marcellos, bass, in Carnegie Hall, on Feb. 24; Coti Vandermark, soprano, whose debut was made in Town Hall on Feb. 25; the annual concert of the College of St. Elizabeth in Town Hall on March 2; Stanley Hummel, pianist, in the same auditorium, on March 4, and the Fordham Glee Club's concert in that hall, on March 5.

Bertha Shultz Plays

Works by Grieg, Haubiel, Gershwin, Herbert and Sarasate were offered by Bertha Shultz, violinist, at the Barbizon Auditorium on Feb. 18. Miss Shultz played with large tone, vigorous style, and accented rhythm. Boris Jivoff displayed fine qualities as a pianist, especially in the Grieg Sonata in C minor.

Miss Shultz was at her best in her American group. Charles Haubiel's Gentle was melodious, and the composer acknowledged the applause. Gershwin's Short Story was stamped by that composer's idiom. From the Canebrake (Gardner) and Victor Herbert's A La Valse were well performed. The Carmen Fantasy (Sarasate) closed the program. Miss Shultz added an encore.

Lilian Knowles in Town Hall Matinee

Known for her numerous oratorio and festival engagements, Lilian Knowles, native contralto, in Town Hall on the afternoon of Feb. 22, offered a somewhat unorthodox program. Among the rarely-heard numbers were Penelope's aria from Monteverde's Il Ritorna d'Ullise, Bach's aria Vergnugte Ruh, from the cantata of that name, Furibondo spira il vento from Handel's Partenope and an excerpt from this composer's St. John's Passion. In addition there were French items and songs in English.

Miss Knowles, as was to be expected, sang her oratorio selections with keen sense of style and musical intelligence albeit there was some forcing of tone. Ease of production however was apparent in the French numbers. Her English group comprised works of Loeffler, John Alden Carpenter, Quilter, Delius and Vaughan Williams. Celius Dougherty gave his usual splendid accompaniments.

Kerstin Thorborg in Recital

Schubert, Brahms, Wolf and Mahler numbers engaged the activities of Kerstin Thorborg, Metropolitan Opera contralto, in her first Town Hall recital on Washington's Birthday evening. Known primarily as an interpreter of Wagnerian roles and for her notable delineation of the title role in Gluck's Orfeo, Mme. Thorborg concentrated upon Lieder for her recital, with Sibelius, Melartin, Rangström and Jonsson works, sung in her native Swedish, as the final group. In these items in particular she demonstrated her admirable interpretative skill, with fine understanding of mood and line. Needless to say, encores were demanded and were generously given including several familiar unmbers. Leo Rosenek was at the piano.

Miriam Solovieff Heard

Miriam Solovieff, violinist, who made her debut three years ago at the age of fifteen, was heard at Town Hall on Feb. 23.

The Vivaldi Sonata in A major and the Mozart Sonata in B flat major (K. 454), though played with skill, vigor and warmth of tone, lacked the finesse, elegance and polish of their style. This is only natural. Miss Solovieff is still at the stage when emotional concerns are uppermost and most easily expressed.

In the romantic and Slavic expression of the Glazounoff Concerto, Miss Solovieff not only played with ease and freedom but with a profundity of thought and imagination not commonly encountered. The Sonata in D minor, Op. 27, No. 3, by Ysaye, saying very little musically, showed the young artist to advantage with its purely violinistic character and was played with evident conviction and feeling.

The concluding compositions on the program comprised Ravel's Kaddisch, played in a most moving way, the Saltarelle by Wieniawski and the Dohnanyi Ruralia Hungarica. This, save for the misplaced accent which detracted from its Hungarian flavor, was given with appropriate abandon and sheer excellence of playing.

Webster Aitken in New Scores

Two novelties were incorporated on the Town Hall matinee program on Feb. 24 of Webster Aitken, pianist. One was Ernst Krenek's completion of a sonata in C by Schubert and the other the first sonata by Anis Fuleihan. The Fuleihan score, which concludes with a set of variations, provided an excellent metier for Mr. Aitken's formidable technique to have full sweep. It was given brilliant consideration by a keenly sympathetic interpreter. The Schubert sonata, finished some nineteen years ago, has been kept in character by the later composer. Mr. Aitken read it with intellectual perfection rather than emotional understanding. Beethoven's Op. 106 sonata was offered with vitality and technical skill. A Bach toccata was given with clarity of detail. The audience was cordial in its applause.

Egon Petri Triumphs

Egon Petri, the Dutch pianist who has not been heard in this country for four years, gave at Town Hall on Feb. 24 one of the most satisfying and memorable concerts of the season. It was nothing more or less than playing of the highest order.

Technical mastery becomes no longer the question, it is not even considered, unless the breathtaking facility of some passage startles one again into the remembrance of such an element. Nor is it merely the warmth and depth of tone, or the encompassing conception of a composition's inner life and growth. It is rather a fulfilling synthesis of many different things, the whole, a glorious projection.

All this equipment was put at the service of the Bach Chromatic Fantasie and Fugue, the Beethoven Sonata, Op. 106 (the Hammerklavier), the three Brahms Intermezzi, Op. 117 and Variations on a Paganini Theme, Op. 35 and Liszt's Venezia e Napoli.

The Sonata and the Variations, each an enormous work in its own way, were unfolded with all their variety of mood in turn; profundity of thought, organic delineation of organic form, orchestral dynamics and whimsicality if need be. The cheering audience seemed reluctant to leave even after a half hour of encores.

MARCEL HUBERT,
cellist, played sonatas of Ropartz and Valentini, Boëllmann's symphonic variations and works of Bach, Mozart and Popper and his own transcription of Beethoven's Romance in F major at his Town Hall, New York, recital on March 8.

John Charles Thomas in German Songs

Giving the fourth in his series of five song recitals at Town Hall this season, John Charles Thomas programmed only German Lieder on Feb. 25, the composers represented being Schubert, Brahms, Mahler and Wolf; familiar material by the first two, and less known numbers by Mahler and Wolf.

Mahler's cycle, Songs of a Wayfarer, were especially welcome, done with variety of delivery and feeling. Of Wolf, Thomas chose Benedeit, Der Musikant, Der Tambour, Heb' auf dein blondes Haupt, Der Rattenfänger.

The splendid voice of the American baritone loses none of its fine quality and smoothness through the seasons, and he gains constantly in mastery of mood and telling interpretation. His German diction was as polished as his phrasing and handling of tone.

Carol Hollister gave notable support at the piano, and deservedly shared in the warm attentions of the audience.

Barzin, Wagner and Shure With Gordon Quartet

The fifteenth concert of the New Friends of Music on Feb. 25 in Town Hall, presented the Gordon String Quartet, Leon Barzin, viola, Josef Wagner and Leonard Shure, pianists. Mozart's piano trio in F major (K. 542) was played with strong musicality informing the rather simple and melodious score, by Messrs. Shure, Jacques Gordon, violin, and Naoum Benditzky, cello. The same composer's piano sonata in F major for four hands (K. 497) was done by Messrs. Wagner and Shure with authority and understanding, the two playing the composition, with especial force and distinction. Finally came the Brahms viola quintet in F major, Op. 88, in which Mr. Barzin partnered the Gordon foursome in a particularly spontaneous and soaring performance. The audience was large and appreciative.

Gil Valeriano Sings

Gil Valeriano, Spanish tenor, who has not been heard in this country for several years, concertizing the while in Europe and singing at the Opera-Comique, gave a recital in Town Hall on Feb. 26.

Mr. Valeriano began with Handel's Alma mia, from Floridante, and Sei mia

DR. EDGAR MILTON COOKE, DR. HERBERT GRAF and MRS. CLARENCE A. WARDEN,
left to right, as Dr. Cooke, dean of the faculty and head of the vocal department of the Academy of Vocal Arts, Philadelphia, welcomed Dr. Graf, stage director of the Metropolitan Opera, to its faculty. Mrs. Warden is president of the board of directors and founder of the academy.

New Artists Bow and Favorites Return in Fortnight

Gioia, from Parthenope, Star vicino by Salvatore Rosa and La Cicerenella, an Italian folk song. This was followed by an English group which included O Sleep, why dost thou leave me? from Handel's Semele, an air from Comus by Arne, an old anonymous song, and Love is a Sickness by Frank La Forge, who was also the excellent accompanist. The singer was also heard in French and Spanish songs by Duparc, Bemberg, Debussy, Koechlin, Tabuyo, Guetary, Do Sola and Pagans.

Mr. Valeriano possesses abundant artistic sensibility, and sufficient knowledge and experience to project his interpretations in a convincing manner. He was particularly effective in the Spanish and French selections, since he sings with just that quality of timbre which is their special charm.

Coolidge Quartet Plays New American Work

A large audience turned out for the concert of the Coolidge Quartet on Feb. 27 at Town Hall, which besides the work of Mozart, Schubert and Brahms, featured the first performance of the Third Quartet of William Schuman, young American composer.

Mr. Schuman, to whom prize awards must now seem in the order of things, was given the first Award in composition sponsored by Town Hall and The League of Composers, of which this commissioned work was the outcome.

The Quartet (Introduction and Fugue, Intermezzo, and Rondo Variations) was on the whole a rather substantial score. The slow and long expressive melodic line of the Introduction, whose material and harmonic textures are more fully developed later in the work, is the most individual and significant section of the composition. The Intermezzo begins with a simple but not compelling melody, contrasted by the return of the introductory material, whose richer texture and solid and logical treatment becomes more impressive than before. The last movement, concerned with a series of variations and whose development is auto-genetic, possesses additional material of special scope and meaning.

The Coolidge Quartet, William Kroll and Nicolai Berezowsky, violins, Nicolas Moldavan, viola, and Victor Gottlieb, cello, distinguished itself most with the Brahms Quartet in C minor, Op. 51, No. 1, whose contrapuntal richness and lovely lyricism were projected with greater freedom and warmth. Both the Mozart Adagio and Fugue in C minor (K. 546) and the early but posthumously published Schubert Quartet in G minor, might have gained considerably with an interpretation of greater poise, elegance and tenderness. The large audience made evident its appreciation and enthusiasm.

Dorothy Maynor Draws Capacity

Not a seat was empty (including stage chairs) at Town Hall on Feb. 28 when Dorothy Maynor, Negro soprano gave her recital in the Endowment Series there. Her quick rise to fame is another proof that the New York public never will become blasé when uncommon artistic merit is to be enjoyed.

At the beginning that merit was hampered just a bit, possibly through nervousness, for Miss Maynor's voice was not too steady in Handel's Invocation from his Radamisto, but with the Care Selve from his Atalanta, she gained complete command and in the ensuing German songs by Brahms and Franz (Meine Liebe ist grün, and Im Herbst) the singer controlled every tone and nuance admirably, as she did also in the French group. Both sections revealed full understanding of style and nicety of diction.

Remarkably delivered musically and emotionally was the aria Depuis le Jour (Charpentier's Louise) and then followed a collection of her native spirituals and some English songs by Wintter Watts, Carl Engel and Paul Nordoff.

Accompanying excellently at the piano was Robert Wallenborn, substituting for the indisposed Arpad Sandor.

Carina Orasto in Weber Program

At Carnegie Chamber Music Hall, on Feb. 28, Carina Orasto, Finnish soprano, devoted her entire program to an exposition of the works of Carl Maria von Weber. To do this, she had to unearth compositions long ago out of print. Eight of these were songs arranged by Hanns Schimmerling, her accompanist. Romulo Ribera, violinist, played four national dance tunes from as many sonatas. Six operatic arias followed. Of these, the humorous romance of a lovesick cat from Die Drei Pintos had to be repeated. Miss Orasto, besides a pleasing personality, has a voice of ample range and power and good quality. Her interpretations were intelligent and convincing. As encores she presented two Finnish folk songs. Richard P. Stebbins gave a brief discussion on Von Weber's music before the concert.

Dorothy Mosier in N. Y. Debut

Dorothy Mosier, young soprano from Scranton, Pa., made her New York debut on Feb. 29 in Carnegie Chamber Music Hall before an enthusiastic audience. Her program comprised arias of Pergolesi, Handel and Cavalli, some Schubert and Brahms Lieder, Elsa's Dream from Lohengrin, Depuis le jour from Louise, and some French and English numbers. The diversified program was thoroughly enjoyed by the large audience. William Tarrasch was at the piano.

Durieux Ensemble and Emily Roosevelt Heard

A capacity house heard the second concert of the Durieux Chamber Music Ensemble at Town Hall on March 1. The soloists for the evening were Emily Roosevelt, soprano; Christine Phillipson, violin, and Eugenie Limberg, viola. Proceedings opened with two ancient compositions: Bassani's Larghetto and Mereaux's Toccata from Oedipe a Thebes, transcribed by Mr. Durieux from Clarence Dickenson's version for the organ. Mozart's Concertante for violin, viola and ensemble followed and had a commendable reading. Barber's Adagio for strings, and Giannini's Triptych (three songs sung without pause), in which Miss Roosevelt revealed her uncommon artistry, gave particular pleasure to the listeners. An arrangement by Mr. Durieux of Bach's Chaconne was given its first performance and brought to a close an evening of music quite out of the ordinary and tending to please the discriminating auditor.

WILLIAM HARMS VISITS JOSEF HOFMANN.

Mr. Harms, right, American concert pianist, who is fulfilling a cross-country tour in addition to teaching duties at the Curtis Institute of Music and Manhattanville College, takes time off to visit his teacher, Dr. Hofmann, at the latter's home.

Ricci Returns

A new phase in the concert career of Ruggiero Ricci, violinist, erstwhile prodigy, now nineteen, was demonstrated when he reappeared in recital at Carnegie Hall on March 1, after working again with Louis Persinger, his first mentor. The program was attended by a capacity and enthusiastic audience, and the evening brought a crescendo of interest. This was capped by the brilliant playing of the first Paganini Caprice, of such whirlwind proficiency, sense of form and easy mastery as to demand a repetition. It was followed by equally meritorious technical command in this composer's virtuosic Moses Fantasy.

Earlier, the recital had included the Corelli La Folia variations, the prelude and fugue from Bach's sonata in G minor, unaccompanied, the Vieuxtemps D minor concerto and that by Glazounoff, in all of which Ricci showed to advantage his soaring singing tone in *cantilena* playing. In the briefer numbers at the close, his phenomenal ability to play rapid *staccati* with brilliance and ease emerged with startling effect. There was new confidence and maturity in the young artist's playing, and the throng was quick to acclaim the marked individuality and sureness evident in his work.

At the close many encores were played. The excellent accompanist was Bernard Frank.

Guiomar Novaes in Versatile Program

Before a large and engrossed Town Hall audience, Guiomar Novaes gave a piano program of distinct variety on March 2.

Possibly the most enthusiasm resulted after the Brazilian artist's broad and impassioned playing of Brahms' F minor sonata, whose noble lines and ardent atmosphere she proclaimed magnificently.

Contrasted with such epical experience was the delicacy of tone and execution in Bach's "little" G minor organ Prelude, subtly transcribed by Siloti. Followed the Bach Chromatic Fantasie and Fugue, charged with refined emotion rather than the forceful dramatics we so often hear in that masterpiece.

Of other antiques, Novaes presented Couperin's La tendre Nanette, Daquin's L'Hirondelle, and two purling Scarlatti sonatas nimbly digited and fascinatingly rhythmed.

Four excerpts from Villa-Lobos' suite, The Baby's Family; and Chopin's F major Nocturne and C sharp minor Scherzo concluded the program with charm and climacteric brilliancy.

Jascha Bernstein in Debut

Jascha Bernstein, young Russian cellist and recently of the Palestine Symphony, gave a debut recital at Town Hall on March 3. Mr. Bernstein was revealed as an artist of special scope with his refinement of taste, excellent musicianship and good technical equipment.

His program consisted of the Bach Sonata in G major, the Mozart four-hand piano Sonatina in C major in a Piatigorsky arrangement, Debussy's Sonata, an Adagio and Allegro by Boccherini, the Beethoven Variations on Mozart's Magic Flute theme and pieces by Bloch, Albeniz, Fauré and Davidoff.

In an evening of the most even playing, the Debussy Sonata emerged with a particularly colorful performance. Its variegated moods of an impressionist and jazz reminiscent structure and long breathing melodic passages of a romantic quality, were all projected with the best virtuosity as well as with rich full tone. The Boccherini composition was the other highlight of the program, being an excellent performance for the comprehension of its style and phrasing. Hans Horowitz was the able pianist.

New Friends End One Series

At Town Hall, the New Friends of Music on March 3 closed its seasonal chamber music series with a lengthy concert of interesting works: Brahms' horn trio, in E flat (Mischa Levitzki, pianist, Roman Totenberg, violin, Arthur Berv, horn); Mozart's Duo for violin and viola (Roman Totenberg and Milton Katims), and Mozart's viola quintet (Budapest String Quartet and Mr. Katims).

All the performers and performances were of a high order and won richly merited response from the listeners.

The New Friends start their orchestral series at Carnegie Hall on March 17, with Fritz Stiedry as conductor. Artur Schnabel will be the soloist at the first concert.

Hofmann in Only New York Recital

His only New York recital appearance of the season was made by Josef Hofmann at Carnegie Hall on March 3. However that fact alone did not account for the sold-out house; he always draws capacity in the metropolis, and doubtless could do so too if he gave a half-dozen concerts here every winter.

Individual in all respects, Hofmann interests the average music lover as much as he does the professional pianist. He is the one keyboard interpreter who never plays twice alike, but always follows his mood of the moment. The only thing that remains consistently unchanged in his performances is his mastery of technic and of infinite qualities and gradations of tone. Added to that, are his high order of fancy, sincere feeling and unquestioned authority.

All those phases came into play at the present recital, which began serenely with Mozart's A minor Rondo and finished blazingly with a titanic exposition of Liszt's remarkable fantasia on airs from Mozart's Don Giovanni. Further delights were Beethoven's D minor sonata, Op. 31, No. 2; "orchestral" delivery of the Chaconne by Bach-Busoni, and unforgettable voicing of some Chopin numbers and Liszt transcriptions of Schubert's Du bist die Ruh' and Die Forelle. Reverberations of applause thundered through the hall all evening, and of course at the end Hofmann had to supplement a long string of encores, a phase ever typical of his appearances in New York.

Maria Marova in Debut

Heard here about a year ago with Antonia Brico's orchestra in a concert version of Tchaikovsky's Eugen Onegin, Maria Marova, Russian soprano, made her concert debut in Town Hall on March 3 in a matinee offering of arias from Pique Dame and L'Enfant Prodigue and Russian, French and Spanish songs. An experienced concert artist, this was evidenced in her interpretative skill. Her readings showed imagination and command of emotional content. She was particularly at home in numbers by her own composers. Several encores were demanded. Bernard Naylor was an excellent accompanist.

Carleton Smith on Sibelius

The Philharmonic - Symphony League sponsored a lecture on Sibelius by Carleton Smith on Tuesday evening, March 5, at the Hotel Plaza. Box-office receipts were contributed to a Finnish Relief Fund.

The lecturer (music editor of Esquire and Coronet) knows Sibelius intimately, has visited him in Finland, and described the composer from a human and national point of view as well as analytically.

Paris Throngs Attend Concerts For Finnish and Polish Relief

Norena Among Those Heard in Gala at Opéra — The Comique Marks 40th Birthday of Louise

By IRVING SCHWERKÉ

PARIS.—Chief interest for the moment centers in the benefit "galas" which are now being given for one worthy cause or another.

Among such must be mentioned a benefit at the Opéra for the needy of Finland. The polite and numerous audience that attended was not so polite that it refrained from talking while the orchestra, Fourestier conducting, played Sibelius' Finlandia. Later, however, when the orchestra did En Saga, the silence was respectful and a beautiful interpretation of a beautiful work was greatly appreciated. Georges Thill sang a group of songs; Sacha Guitry enraptured the crowd with his typical *bavardage*. The Opéra ballet did part of Coppelia, with the charming Solange Schwarz in the lead.

The outstanding success of the evening was Eidé Norena, who sang songs by Sibelius (First Kiss, March Snow Diamonds, The Rendezvous), Merikanto (Doves in the Wood) and Järnefelt (Titania). Echo Song by Thrane (Jenny Lind version) was offered as an encore. In addition to her intelligent, artistic utilization of her splendid vocal and technical resources, and her exquisite awareness to the meaning of her poems, Norena made an enchanting picture.

When Miss Mannerheim, daughter of the great Finnish hero, appeared the audience rose as one man, to applaud and cheer, not so much the person, as the living symbol of a nation fighting for the maintenance of an eternal principle.

Polish Gala

A concert in aid of the "Foyer du Soldat Polonais," at the Opéra-Comique, also attracted a good-sized congregation. The program comprised works of Chopin (a concerto played by Witold Malcuzynski), Paderewski, Wieniawski (Henri Szerying, violin soloist) and Szymanowski.

Of a Sunday afternoon, in the Palais Chaillot, and for the first time in Paris, England's Royal Air Force Band, blew a concert of varied strains into the ears of a throng which, in gathering to hear this music, was desirous at the same time of turning shekels into the tills of the "Foyers du Soldat Franco-Britanniques."

Orchestral Concerts

The Paris orchestras, as has hitherto been remarked, are not going out of their way to do anything new or original, and their routine is not always good enough to devote time and space to it. It should, however, be remarked that Charles Münch (who was to have conducted in America, but got only as far as the Azores on the Clipper) is upholding excellent standards and doing things of vital interest, as, for example, a recent seance consisting of Beethoven's Eighth Symphony, Daphnis et Chloé suite by Ravel, and L'Amour Sorcier by de Falla, with Mme. Schenneberg. soloist.

Yvette Guilbert has given a series of recitals (Schola Cantorum) embracing the Troubadours, the early Renaissance, Louis XIV and Louis XV Versailles, the Paris Caveau, and the Chat Noir. Charles Panzera, baritone, and Mme. Panzera, pianist, were heard in a program of French composers.

The Opéra-Comique recently celebrated the fortieth anniversary of Charpentier's Louise, created there on Feb. 2, 1900. Forty years ago! *"Tout coeur a le devoir d'aimer,"* sang Julien (third act), *"Tout être a le droit d'être libre."* In these times, the lines hold irony.

THE PASQUIER TRIO

mobilized "somewhere in France." The American tour of the Trio this season had to be cancelled owing to the war, but they hope to resume activities here after the hostilities cease. The photograph shows, left to right, Pierre, Etienne and Jean Pasquier.

Gorodnitzki Signs with Columbia Records

SASCHA GORODNITZKI AFFIXES SIGNATURE

to contract with Moses Smith (right), Director of Masterwork Recordings for the Columbia Recording Company.

Sascha Gorodnitzi, pianist, who has just been signed by the Columbia Recording Company as an exclusive recording artist, will make a series of Masterwork records upon completion of his present concert tour.

This tour has taken Mr. Gorodnitzki through the South, mid-West and Eastern sections of the country and will bring him to New York, April 15. The tour was under the Embree Concert Service, Inc.

Houston Orchestra Encored

HOUSTON, TEX.—Weinberger's Polka and Fugue from Schwanda, played by the Houston Symphony Orchestra at its recent concert, drew such salvos of applause that the symphony broke a long-standing rule of no encores at intermission to accommodate the audience's clamor for a repetition of the piece. Ernst Hoffmann conducted in high spirit and with contagious rhythmic effects. The fugue from this work was played by demand of the audience as the last extra of the evening.

The rest of the program included German's Dances to Henry VIII, prelude to Act I of Lohengrin, and Franck's Symphony. The last was of unusual interest to Houston listeners. M. L.

Cincinnati Orchestra, After Tour, Gives Novel Lists under Goossens

CINCINNATI, O.—The Cincinnati Symphony Orchestra returned from two Southern trips which were veritable triumphal tours of the following cities which had not yet heard this superb organization under the leadership of Eugene Goossens: Asheville and Charlotte, N. C.; Charleston, Spartanburg and Greenville, S. C.; Oxford, Miss.; New Orleans; Mobile, Montgomery, Ala.; Tallahassee and Jacksonville, Fla.; Knoxville, Tenn.; Roanoke and Blacksburg, Va.

At home the highlights of the season were those concerts offering Daniel Gregory Mason's A Lincoln Symphony with the composer present; a stirring all-Tchaikovsky program in commemoration of this composer's birth, and a long-to-be-remembered event when Dr. Edgar Stillman Kelley, beloved dean of America's Composers, and Mrs. Kelley witnessed a marvellous presentation of the composer's The Pit and the Pendulum, and Mr. and Mrs. Robert Casadesus were the soloists.

Casadesus played the Mozart "Coronation Concerto" with so much color and delicacy that he won a storm of applause and brought this memorable program to an effective close with his own Concerto for two pianos and orchestra in which Gaby Casadesus was at the first piano. Mr. Goossens, the orchestra, the composer and soloists shared in the tremendous ovations bestowed upon them.

New Musical Venture by and for Youth

A new series, sponsored by Miss Bertha Baur, President Emeritus of the Cincinnati Conservatory of Music, and Mrs. John A. Hoffmann, wife of the dean of the school, was launched at the University of Cincinnati, Feb. 25, when the Fine Arts Chamber Music Society presented the first concert played by young people *for* young people. Mrs. Edgar Stillman Kelley was at the piano for Dr. Kelley's Quintet for Strings and Piano dedicated to Miss Baur, and played by the Cincinnati Conservatory String Quartet (Helen von Kreisler, Jean Grubbs, Leon Feldman and Gordon Epperson), who also gave the Mozart Quartet No. 5, in A major. This series is not only filling a great need for chamber music for young people here, but is winning wide recognition and approval from musicians of the country.

Contemporary Concert Series

The Cincinnati String Quartet offered a unique program which featured three songs for voice and string quartet by Ildebrando Pizzetti, in which Marjorie Adelman, soprano, assisted; Malipiero's Cantari alla Madrigalesca, and Emerson Whithorne's Quintet, Op. 48, in which Dr. Karol Liszniewski was at the piano.

Robert Weede won an outstanding success when he appeared as the soloist for the Matinee Musical Club in a recital which gave his beautiful artistry wide scope in songs, arias and ballads. M. D.

Stillman Kelley Work Played by Cincinnati Orchestra

OXFORD, O.—Dr. and Mrs. Edgar Stillman Kelley were the honored guests here when the Cincinnati Symphony Orchestra, under the brilliant leadership of Eugene Goossens, performed Dr. Kelley's The Pit and the Pendulum. They were accorded an ovation and presented with a basket of flowers and a rising vote of appreciation.

Dr. and Mrs. Kelley were also honored at the first of the Fine Arts Chamber Music Society's concerts at the University of Cincinnati, when Mrs. Kelley played with the Conservatory String Quartet her husband's beautiful Quintet for strings and piano. Mrs. Kelley is not only a fine pianist but an interpreter of warmth and breadth. With her at the piano, this Quintet glowed with color and vivid beauty.

Mrs. Kelley, who is chairman of the Cinema Department for the National Federation of Music Clubs, will be in Cincinnati next month for the annual meeting of the Ohio Federation of Music Clubs, of which Mrs. R. A. Herbruck of Dayton, O., is president. M. D.

Walter Continues NBC Broadcasts

D'Indy, Schubert and Schumann Scores Among His Readings With Radio Symphonic Group

Continuing his series with the NBC Symphony Orchestra, Bruno Walter on Feb. 24 offered a concert of important musical worth and exceptionally stimulating interpretation. His program revived D'Indy's Istar Variations in a sober but sparkling orchestral reading. Ravel's Rhapsodie Espagnole had true rhythmic vigor, excellent taste and prismatic orchestral brilliance. Finally came a superb reading of Schubert's G major symphony, in which Mr. Walter was preeminently in the vein and provided forty minutes of heart-warming beauty and grace that earned acclamations at the close. R. M. K.

Schumann's Fourth Symphony Played

One of the most beautiful performances of the Schumann Symphony No. 4 in D minor heard in a long time was given on March 2, when the NBC Symphony Orchestra played for the fourth time this season under Bruno Walter. The conception of this composition of four movements to be played without pause was whole and complete; the outline of its form so lucid and clear, and its beauty of mood and tone, and precision of beat and effect so startling as to well have made the occasion a memorable one indeed.

As for the Strauss Don Juan, it was one intensive vision from the beginning to the end. The climaxes were shattering outbursts of romantic flight as were the tender passages perfect beholdings of taste and poignancy. It was one of those performances wherein the greatness of Strauss as a composer becomes impossible to doubt.

One makes exception of Debussy's The Afternoon of a Faun, which does not fall in with Mr. Walter's temperament. Smetana's overture to The Bartered Bride and the Symphonic Poem, The Moldau, received equally scintillating performances. F. F. R.

ENRICO ROSATI,

teacher of many noted singers, including Laura Triggiani, twenty-two year old soprano, who made her debut recently as Violetta in La Traviata with the Newark Civic Opera. Miss Triggiani, who has studied with Maestro Rosati since she was a young girl, has appeared with the San Carlo Opera, as soloist with the Paterson, N. J., Philharmonic and recently for the Dante Alighieri Society of Essex County with Harold Peterson, baritone, also a Rosati pupil.

ANN CHENEE and ALLEGRO

explore the recent snow drifts in Central Park, New York. Miss Chenee was recently heard in a Town Hall recital.

Mildred Dilling Concludes First of 3 Tours

Mildred Dilling, harpist, has just concluded the first of three tours this season. She appeared from coast-to-coast in twenty-five engagements including ten in California. From Feb. 26 to March 11 she also toured with Stephan Hero, violinist, with appearances in the East and in Canada, and on March 25 starts another solo tour through Virginia, South Carolina, North Carolina, Georgia to Cuba where she makes her third annual appearance with the Havana Philharmonic. Her third tour will take her to the Middle West and includes a recital in Chicago with her sister, Charleen Dilling-Brewer, violinist.

Yonkers Society Gives Mendelssohn's Elijah

YONKERS, N. Y.—The Oratorio and Festival Society of Yonkers, (Arthur Harold Land, founder and director) presented Mendelssohn's Elijah recently. Due to the sudden illness of Mr. Land, the performance was led by Oliver Herbert, of Jersey City, who did notable work. The chorus was well balanced. Outstanding as soloists were Dorothy Sandlin and Eileen Fifer, sopranos; Lucius Metz, tenor; Georgia Graves, contralto; and Raoul Nadeau, who sang the baritone solos with fine effect. An appreciative audience applauded. F. W. R.

Studio Club's March Programs

The musical programs being given at the Studio Club, New York, in March include appearances by Norman Hollander, cellist; the Doris Levings Trio; Louise Abbey, mezzo-soprano, Sylvia Leicht, lyric soprano; Ralph Hollander, violinist; the Bristol Choir in Rossini's Stabat Mater on Good Friday, and Emma Endres, pianist. There will also be a music appreciation hour of recorded music, Clara Matter, music chairman.

Robert Goldsand Returns

Robert Goldsand, Austrian pianist, who made extensive tours a few years ago, is again in New York and has been heard over Station WQXR weekly, as well as in other appearances.

"A Prodigious Master" (Olin Downes)

PETRI

America Acclaims

NEW YORK (*Town Hall Concert, Feb. 24th* 1940)

"There will be talk for days and weeks to come of the performance of Beethoven's 'Hammerklavier' sonata which was the technical and expressional peak of Egon Petri's return recital." —*New York Sun*

"He played an immense program and he played with his wonted mastery. . . . a prodigious master, not only of the technic but the literature of his instrument. —(Olin Downes) *New York Times*

" . . . some of the most magnificent playing that has been vouchsafed here in some time by any instrumentalist. —(Jerome D. Bohm) *New York Herald-Tribune*

"It was breath-taking the way the Dutch pianist surmounted the insurmountable and spanned the unspanable. . . . " —*New York World-Telegram*

WASHINGTON (*Townsend Morning Musicales, Dec. 11th* 1939)

"The fourth dimensional piano art of Egon Petri provided the musical stimulus . . . His playing raises the art of touch to the nth power. It expands the acoustic resources of the instrument until they seem to comprehend the whole tonal spectrum. This emerges from the keyboard in bewildering parallels of depth and distance that create a new world of illusion." —*Washington (D. C.) Times Herald*

CHICAGO (*Busoni Concerto—Chicago Symphony, Nov. 16, 1939*)

"One of the unique masters of the keyboard. . . . It was an intellectual performance . . . terrifying technical hazards had ceased to exist and the piano's idiosyncrasies of sonority and color were perfectly, were indeed thrillingly, counterbalanced against the entire orchestra." —*Chicago Daily News*

MINNEAPOLIS (*with Minneapolis Symphony, Dec. 22nd* 1939)

"Mr. Petri's performance of 'Mozart's Piano Concerto' was among the purest, most satisfying interpretations ever heard here. . . . It was Mozart's style at its purest and best. . . . In the 'Spanish Rhapsody' we heard the pianist as a virtuoso flashing all the thrilling pianistic effects."—*Minneapolis Times-Tribune*

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Boston Applauds Mahler's Fifth And Two New Scores of Interest

Smeterlin Plays in Szymanowski Work With Orchestra—Koutzen Novelty Heard—Maynor in Fund Concert

BOSTON.—Mahler's fifth symphony, that gigantic score in C sharp minor, won a distinct popular success at the Boston Symphony concerts of March 1 and 2. Serge Koussevitzky, who had revived the work here two years ago and repeated it that season, again conducted.

If Mahler continues to be so received, his music will cease to be "debatable." These performances were splendid, both as to technic and interpretation. Dr. Koussevitzky did full justice to the warmth, fantasy and "bigness" of the symphony. The virtuosi of the Boston Symphony served well both Koussevitzky and Mahler.

Smeterlin in Szymanowski Novelty

The only other number on the program was the Symphonie Concertante, for piano and orchestra, by Szymanowski. Almost anything that followed Mahler's fifth symphony would come as an anti-climax. As it proved, the Symphonie Concertante, though new to Boston and having the benefit of a brilliant execution of the solo part by Jan Smeterlin, was a disappointment.

Neither a concerto nor a symphony with piano obbligato, this work of Szymanowski is something of both. While it begins with promise of brilliance and wit, the ideas presently become involved in what may be termed "animated monotony," and for the most part both orchestral and solo portions lack salience. Mr. Smeterlin, a popular figure in Boston, was deservedly the recipient of cordial applause.

Koutzen Concerto Introduced

Just a week before, Dr. Koussevitzky had introduced a Concerto for five solo instruments and strings by Boris Koutzen, naturalized Russian now living in New York. The five solo instruments are clarinet, bassoon, horn, cello and flute. Though falling into three brief movements—recitativo, passacaglia and finale—the music is all of a piece from start to finish. Mr. Koutzen's idiom is conservative, pleasantly so.

Of greater rank is the "symphony" of three orchestral excerpts from Hindemith's opera, Mathis der Maler. Boston had become acquainted with it some years ago when it was first conducted here by Richard Burgin and repeated by him a couple of seasons later. Dr. Koussevitzky had not conducted it before, however. This music, angular, harmonically robust and logical, wears well. These concerts ended with Beethoven's Pastoral Symphony in a performance that approached perfection.

Maynor With Boston Orchestra

Dorothy Maynor, Negro soprano, appeared in Boston for the first time with orchestra at the Boston Symphony's pension fund concert, Feb. 25. Miss Maynor's phenomenally pure, rounded voice and the integrity of her singing won an ovation the like of which had not been seen here, so far as a vocalist was concerned, since the local debut of Kirsten Flagstad five years ago.

Miss Maynor contributed four arias to the program—Elsa's Dream from Lohengrin; O Sleep, Why Dost Thou Leave Me? out of Semele by Handel; Pamina's Ach, ich fühl's from The Magic Flute, and Depuis le Jour from Louise. The purely orchestral numbers were the Handel B minor Concerto Grosso, Op. 6, No. 12, the Lohengrin Prelude and the Second Symphony by Sibelius. Dr. Koussevitzky conducted.

New Chamber Group Bows

A new chamber music ensemble, the Sanroma-Burgin-Bedetti Trio, made an auspicious bow at Jordan Hall Feb. 27. The concert was the fourth and last in the chamber music series presented by Aaron Richmond through cooperation with Mrs. Elizabeth Sprague Coolidge. The members of the ensemble are Jesus Maria Sanroma, piano; Richard Burgin, violin, and Jean Bedetti, cello. Playing trios by Schubert, Tchaikovsky and Beethoven, they made an immediate favorable impression by the fineness of their tone and the breadth of their musicianship.

Thomas Sings

John Charles Thomas, the Metropolitan baritone, attracted a large audience to Symphony Hall, March 3. Competently accompanied by Carroll Hollister, Mr. Thomas presented a miscellaneous program in characteristic style.

A notable recital, for the "benefit of exiles of all creeds now stranded in Boston and vicinity" was given at Jordan Hall Feb. 26 by the talented and admired Boston soprano, Cleora Wood. Her program was a model of imaginative good taste, and ran to but four composers, Bach, Schubert, Wolf and Debussy. Ludwig Theis, organist, and Hellmut Baerwald, pianist, assisted.

In the new Museum Room of the New England Conservatory — an admirable place to hear chamber music — the Boston String Quartet recently gave the last concert in a subscription series of three. A small audience cordially applauded their musicianly playing of quartets by Haydn, Schumann and Debussy.

Porter Leads Conservatory Players

Quincy Porter, dean of the faculty, conducted the student orchestra of the New England Conservatory at Jordan Hall, Feb. 28. As usual, at these concerts, the program was of unusual interest and went off the symphonic beaten path. Mr. Porter was represented as composer by his Ukrainian Suite. The soloist of the evening was Jesus Maria Sanroma, who gave a fine account of the Mozart A major Piano Concerto (K. 488). As guest conductor, Richard Donovan of Yale directed his own Ricercare for oboe and strings. Other numbers were A Night on Bald Mountain by Moussorgsky and the Second Rumanian Rhapsody by Enesco.

Mikhail Sheyne, pianist, who first appeared here in 1937, has been one of the visiting recitalists in the past two weeks. He offered a lengthy list of pieces by Bach, Schumann, Rachmaninoff, Scriabin and Balakireff at Jordan Hall, Feb. 19.

C. W. D.

MARJORIE McCLUNG,

soprano, who was heard at Riverside Church, New York, in Elijah, Messiah, Holy City and a Franck program, is soloist there. Previously she sang in Messiah at Grand Rapids, Mich., and appeared as soloist of the Verdi Club, St. Regis Hotel, New York. An engagement in Chicago, Ill., follows later. She will also make an appearance with the New Jersey Bach Society in April in the B minor mass.

SILVIO AND ISABEL SCIONTI

are now under the management of Paul H. Stoes. The duo-pianists recently gave their New York recital at Carnegie Hall.

Newark Civic Opera in Carmen

NEWARK, N. J.—The Newark Civic Opera Company, with the cooperation of the New Jersey Opera Association (which provided the chorus), presented Bizet's Carmen before a capacity audience at the Newark Opera House on Feb. 27.

The performance, directed by William Spada, was an effective unfolding of the dramatic work in all its parts. Georgeanna Bourdan gave a skillful accounting of the greatly demanding title role and was pretty and gay as the heartless wench whom Bizet manages to involve in so much tragedy. The Habanera and Sequidilla were voiced with great appeal. Ivan Velikanoff gave an admirable portrayal of Don José, Christina D'Auria sang Micaela and Escamillo was excellently done by Angelo Pilotto.

Under Mr. Spada's baton the orchestra handled the intricate score with the best results. The non-professional chorus, too, impressed with the expressiveness of its massed singing. The company will next present Lucia di Lammermoor on March 26.

D. N.

Grace Adams East Sails

Grace Adams East, trumpet virtuoso, sailed from San Francisco recently for concert appearances in New Zealand. Miss East will stop off on her return to the United States to give recitals in Santiago, Chile; Lima, Peru; and Bogota, Colombia. Next season appearances are scheduled with major symphony orchestras in the United States for Miss East.

Berkleys to Present Moderns

Two contemporary sonatas will be programmed by Harold and Marion Berkley, violin and piano duo, at the Carnegie Chamber Music Hall, New York, April 15. They are the Sibelius Sonatine in E major and the Walter Piston sonata.

Baltimore Orchestra Features Works of 5 American Composers

Barlow Also Introduces Syllogism by Cecil Gray—Recitalists Include Hofmann, Heifetz and Brailowsky

BALTIMORE, MD.—For its fifth and penultimate concert, the Baltimore Symphony Orchestra, Howard Barlow conducting, turned to the American composer for its entire musical menu. Of the five composers represented, four of them are native New Yorkers.

Scherzo, by Bernard Herrmann, and William Schuman's Symphony No. 2, in one movement (*Larghissimo*), are still in manuscript and received their first Baltimore hearings on March 3. Both works contain much of definite interest and Mr. Barlow is to be commended not only for programming the works of these young men but also for the careful preparation and presentation they received. An insistent note, a sort of pedal point held by the trumpets during the opening third of the symphony, was only abandoned after it had beaten its way like a pain into the consciousness of the listeners. Both works are well-scored. The highlight of the evening was Deems Taylor's exquisite Through the Looking Glass and Gershwin's Rhapsody in Blue, with the piano part played well by LeRoy Evans, a member of the orchestra. The program also included The Mystic Trumpeter by Converse. Messrs. Hermann and Taylor are connected with the Columbia Broadcasting System, of which Mr. Barlow is musical director.

In this concert, as in the preceding ones, the orchestra sounded better than it has ever sounded before; there is a surety, a resonant fullness which makes the concerts an increasing pleasure. At the fourth concert, Mr. Barlow gave the American premiere of Cecil Gray's Syllogism, a work still in manuscript. The program also included Goldmark's "Rustic Wedding" Symphony and the prelude to the third act of Victor Herbert's Natoma.

Flagstad and McArthur With National Orchestra

With Edwin McArthur conducting and Kirsten Flagstad as soloist, the National Symphony Orchestra returned to the Lyric for its fourth concert of the season on Feb. 13. Mme. Flagstad has never been in better voice and those who heard her performance, with orchestra, of Grieg's "A Dream" will harbor its memory for years. Mr. McArthur made a highly favorable first impression, conducting from score with the exception of the closing number, Brünnhilde's Immolation Scene from Götterdämmerung. All of the works were presented with meticulous care and a firm feeling for the fullest orchestral possibilities. Observing what this young conductor did with the single Wagnerian excerpt programmed, one yearns to hear more and, better still, a full-length opera.

Rubinstein With Philadelphians

Artur Rubinstein, pianist, was soloist with the Philadelphia Orchestra on Feb. 28 and was heard in the brilliant F minor Chopin concerto, which had not been heard here in years. His performance of the lovely second movement would be hard to improve upon. Edward B. Hill's Sinfonietta for String Orchestra received its first local performance on this occasion and revealed itself as something that would better have remained in its original form, i.e., as a string quartet. The program also included the third Brahms symphony and a tempestuous performance of Sibelius' Finlandia.

MacDonald and Heifetz Recitals

Two more of the recitals included in the William A. Albaugh artist series were reached with the appearance on Feb. 20 of Jascha Heifetz and on March 1 of Jeanette MacDonald. Playing before an audience which should have been much larger, Mr. Heifetz gave his usual impeccable performance and included, on the printed program and as encores, a number of his own transcriptions of celebrated works. Superb accompaniments were provided by Emanuel Bay. Miss MacDonald, easily the loveliest singer to grace the Lyric stage in years, made her local debut with a program that included Lieder, folk songs, and a number of her motion-picture song success. She handles a pleasing voice skilfully and gave vast pleasure to the capacity audience that demanded and received about a dozen and a half encores, all of them sung with taste and assurance. Her accompaniments were played by Giuseppe Bamboschek and we have seldom heard more sympathetic teamwork.

Touring Opera Series

The Columbia Opera Association came to the Maryland Theatre for its fifth season and presented a week of operas. Otto Lehmann conducted the orchestra. One of the outstanding performances was the closing night's bill, Madam Butterfly, with especially good work being done by Josepha Chekova, soprano, Mario Palermo, tenor, and Anthony Meli, baritone. A number of the old favorites were back and the audiences welcomed the popular operas and singers eagerly. The works presented included Il Trovatore, Rigoletto, Barber of Seville, Faust, Lucia di Lammermoor, Carmen, Cavalleria Rusticana and Pagliacci, Martha and the Butterfly mentioned above. Armand Bagarozy is general director.

Peabody Recitals

Fraser Gange, distinguished baritone and member of the faculty at the Peabody Conservatory of Music presented the fifteenth of the current series of Peabody recitals. One entire group was devoted to six songs by Bruno Huhn, with the well-known composer at the piano. All melodious and effective, they were sung beautifully by Mr. Gange who concluded his recital with an arrangement by Gustav Klemm of Foster's Jeanie With the Light Brown Hair, Longing by Katherine Lucke and Jonathon Bing by Rita May Baker, all Baltimore composers. The last two songs were well worthy of inclusion on the program and should be heard again.

The brilliant, dynamic and almost miraculous Alexander Brailowsky dazzled a large audience the following week, playing at tempos and with a clean-cut, accurate technic that tossed off the most involved difficulties with the greatest of ease. Heady entertainment, perhaps, but definitely worth listening to. The following week brought the Trio of New York, consisting of Carl Friedberg, piano; Daniil Karpilowsky, violin, and Felix Salmond, cello.

Josef Hofmann was the recitalist on March 1 and extra seats had to be placed on the stage to handle the overflow audience. Aside from Busoni's transcription of the Bach Chaconne, the artist came down the musical years only as far as l'Abbé Liszt, closing with his Don Juan Fantasy.

Miscellaneous Musical Events

The Philadelphia Trio—William Kincaid, flute; Edna Phillips, harp; and Samuel Lifschey, viola—were heard at the Catherine Hooper Hall in a thoroughly charming program. Both Miss Phillips and Mr. Kincaid (all three are members of the Philadelphia Orchestra) were forced to give a number of encores in addition to their solos and ensemble numbers. The program was sponsored by the Baltimore Alumnae Clubs of a number of colleges and universities, with the assistance of the Bonney Concert Bureau.

Mary Hill Doolittle, one of this city's leading cellists, gave another of her popular recitals at Cadoa Hall, presenting an extremely interesting program, with accompaniments by Arpad Sandor. Her program included Patria by Mary Howe, formerly of this city and now in Washington.

Argentinita, the Spanish dancer, and her group of supporting artists were brought to the city by William Albaugh and pleased a near-capacity audience at the Lyric with a varied program containing a number of colorful items. . . . The Child Study Association sponsored a performance at the Lyric on Washington's birthday of the Erskine-Gruenberg Jack and the Beanstalk, which was presented skilfully by a group of young artists to piano accompaniment. The sets were attractive and the youthful audience was captivated by the legendary tale.

GUSTAV KLEMM.

CARL PASCARELLA, pianist, gives a program, today, March 15, at Columbia University, New York, with Rose Pascarella, soprano. In addition to his activities as concert artist and member of the Pascarella Trio, Mr. Pascarella has been teaching in New York since 1921. His pupils appear annually in recitals in diversified programs of classical and modern music. The next program is scheduled for May.

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Ruth Dawson, Lyric Soprano
Martha Erwin, Soprano
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Audrey Sabetti, Seventeen year old soprano. A well known music critic of New York said: *"One of the loveliest young voices I have heard."*
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White Plains Aids Finns With Concert

Ex-President Hoover Guest of Honor—Van Hoesen in Recital

WHITE PLAINS, N. Y.—A concert for Finland's relief was given at the Scarsdale High School, with former President and Mrs. Herbert Hoover as guests of honor. Participating in the concert were the Scarsdale Orchestra, the Scarsdale Woman's Club Singers, a Finnish cappella chorus and Finnish folk dancers. Soloists were Anita Atwater, soprano; Margaret Klug Green, pianist; George Bennett, violinist, and Helmi Rosenell, soprano. Accompanists were Celius Dougherty, Arthur Lloyd, Eleanor Weller and Mrs. Pierce Johnson.

The Contemporary Club presented Harrington Van Hoesen in recital at the club auditorium. This excellent young American baritone won hearty approval from his large audience for his resonant, smoothly produced voice, admirable musical style and pleasing interpretations of songs in Italian, French, German and English. The latter group included an interesting song, Who Loves the Rain, by a member of the music section, Flora Brennan. Beryl Blanch contributed noteworthy accompaniments.

The Westchester Symphony Orchestra, Louis Green, conductor, appeared in concert with several choral societies of the county at St. Peter's Church in Port Chester. Besides giving several orchestral numbers, the orchestra accompanied the vocal ensemble in Haydn's The Creation. Soloists were Ruth Peter, soprano; William Haynes, tenor, and Theodore Everett, bass.

Simon Barer proved to be a popular artist on the Olney series in February, the fifth event this season.

An interesting program was given by the Treble Clef Chorus, Antonia Brico, conductor, at the Contemporary Club Auditorium. Assisting artists were Ivan Velikanoff, tenor; Mildred Hunt, flutist, and Antonia Brico and Joyce Barthelson, duo-pianists. Miss Barthelson was also the choral accompanist.

Jane Hamill, soprano, was presented in a recital by her teacher, Harrington van Hoesen, at his studio. A program of arias and songs in Italian, French and English, revealed a well-placed, light coloratura voice and a good sense of style.

A faculty concert was given at the Ralph Wolfe Conservatory of Music, New Rochelle, on March 10. The artists participating were Laszlo Bartal, pianist; Martha Whittemore, cellist; and Aaron Gorodner, clarinetist. A series of six student recitals took place at the School on March 9 and 10. E. H.

School Settlement Concert

Notably earnest, ambitious work is done at the Music School Settlement, New York, under Melzar Chaffee, an example being the concert at Washington Irving High School, on March 3. The orchestra, under Chaffee, showed ability in a Haydn symphony, and in their important part in the Saint-Saëns piano concerto in G minor, with Livia Flocco, soloist, and in the Franck Psalm 150.

Leonard Posner, violinist, was outstanding in Ravel's Tzigane, David Stimer cooperating brilliantly as accompanist. Doris Earle, soprano, sang Chausson's Chanson Perpetuelle with expressive voice and good style. A mixed chorus under Violet Johnson sang items by Bach, Morley and Kopolyoff with spirit. F. W. R.

Steele-Clovis Duo Touring for First Time in Hawaii

The concert tour of Eleanor Steele and Hall Clovis, duet-recitalists, which would have ordinarily taken them to Europe at this time, finds them instead in Hawaii, where their first concert is scheduled this month in Honolulu. They left for Hawaii immediately after their western tour.

Drawing by Antonio Barone

HORACE BRITT,

cellist, recently returned from a tour with the Barrere-Britt Concertino, has been re-engaged to teach orchestration, conducting, cello and chamber music at the Middlebury Music Center at Middlebury College Summer School, Middlebury, Conn.

Toscanini Leads NBC Orchestra in Newark Concert

NEWARK, N. J.—More than 3,000 persons heard Arturo Toscanini conduct the NBC Symphony Orchestra at the Mosque Theater, Newark, in a recent concert sponsored by the Griffith Music Foundation. The program consisted of Beethoven's Leonore Overture No. 2, Beethoven's Seventh Symphony, the Prelude and Good Friday Spell from Wagner's Parsifal, Till Eulenspiegel by Richard Strauss, Moto Perpetuo of Paganini-Toscanini, and two William Tell dances by Rossini. The maestro and his players were given repeated ovations. R. S. V.

Wagner to Present Touring Company in The Barber of Seville

Charles L. Wagner will send a company on tour next season in performances of The Barber of Seville. Hilde Reggiani, leading coloratura soprano of the Metropolitan, will head the cast with Armand Tokatyan, tenor, John Gurney and Pompilio Malatesta, bassos of the same company; Carlos Ramirez, leading baritone of the Teatro Colon, Buenos Aires; Georgia Graves, American contralto, and Brooks Dunbar, Philadelphia Opera and radio tenor, as other members of the cast. Giuseppe Bamboschek will conduct.

Vandy Cape in Florida

MIAMI, FLA.—Vandy Cape, soprano and satirist, appeared before the Mana-Zucca Music Club in Miami, Fla., on Jan. 14, and on Feb. 4 on the artists series sponsored by the Parents' Club of the Out-of-Door School in Sarasota. At both cities her original Singing Satires met with the most enthusiastic reception.

Miss Cape's numbers found to be particularly delightful were: Grand Opera as Eleanor Roosevelt Would Do It; Five Young Girls Auditioning for a Winter Garden Manager; The Singer Who Is Bothered by Mosquitoes; The Hostess Who Insists on Singing for Her Guests; and a hilarious take-off on a French artist singing for an American audience.

Miss Cape also made a return engagement on Feb. 27 at the Everglades Club at Palm Beach. She is now back in New York. N. S.

Syracuse Fare Appeals

Bartlett and Robertson, Feuermann, Milstead and Summers Heard

SYRACUSE, N. Y.—The Alumnae of Sigma Alpha Iota, the National Music Fraternity for Women, gave a recent recital in the Syracuse Art Museum. To a large audience these young women presented an interesting program in professional style.

The following morning in Lincoln Auditorium, Bartlett and Robertson, the two-piano team, offered a program ranging from Bach and Gluck to Moussorgsky and Milhaud. Impeccable technic, musical phrasing and a oneness in performance were shown during the entire evening. The result was tempestuous applause, many recalls and several encores.

Emanuel Feuerman, cellist, and Alma Milstead, soprano, appeared in joint recital in Lincoln Auditorium. Mr. Feuerman's rich and sonorous tone is rightfully called "golden," but even superior to his great technical equipment is his artistic interpretation of his programmed numbers and his encores. Miss Milstead, a lovely personality with lyric and dramatic ability, offered two varied groups of songs and airs. Both artists were recalled many times by the warm applause accorded them.

Lydia Summers, a contralto with a lovely voice and an authoritative style, gave an interesting and artistic program in the ballroom of the Onondaga Hotel.

In its fifth concert, under Nicholas Gualillo, the Syracuse Symphony Orchestra with Claudio Frigerio, young operatic baritone, as soloist, again won a full round of plaudits for its fine performance of the Brahms Symphony No. 2. The assisting artist displayed a fine voice of power and range, and a genuine operatic ability in his two airs. H. L. B.

Teaneck Symphony in Second Concert

TEANECK, N. J.—Thelma Jerguson's singing of the Liebestod from Tristan and Isolde featured the second concert of the season by the Teaneck Symphony Society under the baton of Otto Radl, in admirable performance. Miss Jerguson also sang the aria, Connais tu le pays from Thomas' Mignon; Marching Song by Eisler; Wien, du Stadt meiner Träume by Sieczynski, and as encores Herbert's Ah, Sweet Mystery of Life, and Wagner's Träume.

An outstanding performance of Sibelius' Swan of Tuonela was heard, with the English horn part played by Natalie Hollern. The symphony was Mozart's G minor. Delius' Caprice and Elegy featured the cello solos of George Ricci, brother of the violinist, Ruggiero Ricci. Other numbers were Gardiner's Shepherd Fennel's Dance, and Handel's Water Music. R. S. V.

Hans Wiener on Tour

Hans Wiener and Erika Thimey are presenting their Modern Theatre Dance program this month. They are appearing in colleges in Bloomsburg, Penna., Lock Haven, Penna., and at the Founders Day program at State Teachers College, Farmville, Va. Mr. Wiener is holding master classes and lecturing in connection with the appearances. Ruth Culbertson is the pianist and Adele Hooper the percussionist.

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Rochester's Late Winter Calendar Presents Array of Music Notables

Recitals by Flagstad, Maynor, Peerce and Tinayre—Bartlett and Robertson and the Iturbis Heard with Orchestra

ROCHESTER, N. Y.—Dorothy Maynor made her initial appearance in Rochester before a large, enthusiastic audience in the Eastman Theater. Singular clarity and warmth were characteristic of her beautiful soprano voice in a program including Handel's Invocation from Radamisto and Care Selve, German Lieder by Brahms and Franz, and a French group by Debussy, Grovlez, Duparc and Charpentier. Negro spirituals were well sung with feeling and charm. An American group by Wintter Watts, Carl Engel and Paul Nordoff completed the list, and brought a jubilant ovation.

Another vocal concert of note was given by the Eastman School Choir, Dr. Herman Genhart conducting. This excellent group, so well trained and unified, gave a superb performance of sacred works by composers of the sixteenth, seventeeth, and eighteenth centuries. Accompanied by a small orchestra and organ they presented as a highlight Pergolesi's Stabat Mater, with Charlotte Wachs and Thelma Altman as soloists, in a beautiful performance. A large audience, including many standing and sitting on the steps, listened eagerly to this noteworthy group.

The Iturbis Heard

A Philharmonic concert presented Jose Iturbi and his sister, Amparo Iturbi, as soloists with the orchestra. Mr. Iturbi appeared in the dual role of conductor and soloist in the Mozart concerto in D minor and the same composer's concerto in E flat for two pianos, which he played with his sister. Both Mr. Iturbi and Miss Iturbi performed with brilliance and unity in feeling, and the orchestra made a well balanced background. A fine reading of the Mendelssohn Scotch Symphony, the Beethoven Coriolanus Overture, a lovely performance of Ravel's Pavane pour une Infante défunte, and Franck's symphonic poem Le Chasseur Maudit completed this remarkable evening.

Amparo Iturbi appeared as soloist in Kilbourn Hall under the auspices of the Women's Committee of the Rochester Civic Music Association. Her program included two sonatas by Scarlatti, Schumann's Papillons, two Liszt works, three Gershwin preludes, Troisiéme Impromptu by Fauré and two works by Granados plus a charming encore, a Spanish Dance, by her brother, José, and Mendelssohn's Rondo Capriccioso. Her playing was marked by power and fiery feeling in the more brilliant works.

The Kilbourn Quartet gave a concert consisting of Beethoven's Quartet in C minor, op. 18, No. 4, Afanasieff's Quartet in A minor, and Quincy Porter's Quartet in E minor, No. 3. The Beethoven Quartet was played with warmth of interpretation and subtlety and the Quincy Porter Quartet was interestingly presented.

Dr. Howard Hanson conducted a concerto program by students of the Eastman School, who gave their graduation recitals in works accompanied by the orchestra. Those performing were Sally Best, Herbert Brill, Dorothy Fennell, Nathaniel Patch, Donald Pearson and Earl Schuster. They played works by Brahms, Verdi, Sowerby, Handel, Cooley, and Rachmaninoff.

Old Music Performed

A distinguished concert was given in Kilbourn Hall when Yves Tinayre, baritone, sang early sacred music and French folk songs. It was a privilege to hear these rare works sung so beautifully. A Kirchenkantate by Kriedel was accompanied by Catharine Crozier at the organ, John Celantano and Eugene Kilinski playing the violins.

Another interesting concert of music dealing with a little later period was presented by Annie Tschopp, playing the viola d'amore and assisted by Catharine Crozier on the harpsichord, John Celentano, violin, Edwin Stein, flute, and Lee Fairley, cello. They played sonatas, duos, and trios by Locatelli, Ariosti, Stamitz, and Haydn. Miss Tschopp had a pleasing singing tone and there was homogeneity in the group presentation.

The Eastman School Symphony Band gave a concert under Frederick Fennell, conductor. Their best group included three Wagner works arranged for band. These were Siegfried's Rhine Journey from Götterdämmerung, Elsa's Procession to the Cathedral from Lohengrin and the Prelude to Die Meistersinger. Also heard were Tchaikovsky's Theme and Variations from Suite No. 3, and the overture to The Secret Marriage by Cimarosa. Brahms' Variations on a Theme by Haydn were well done, as was the Trumpet Voluntary by Purcell with Sidney Mear as solo player. On the program was a March by Theodore Peterson, a member of the band, so well liked that it was repeated.

Trovatore Sung

Il Trovatore by Verdi was presented in the Eastman Theater on two days, with five guest artists taking the leading roles. They were Rose Bampton as Leonora; Manrico, Arthur Carron; Azucena, Joan Peebles; Count di Luna, Robert Weede, and Ferrando, Eugene Lowenthal. Other members in the cast were from the Eastman School and from Thelma Biracree's dancing class. Guy Fraser Harrison conducted the Civic Orchestra and Nicholas Konraty was the stage director.

Miss Bampton gave a beautiful performance. Her rich voice stood out and she acted well as Leonora.. Joan Peebles was a dramatically convincing Azucena, and Robert Weede was good as the Count. Eugene Lowenthal and Arthur Carron were also convincing in their parts. The stage settings by Clarence Hall were particularly outstanding.

Flagstad Triumphs

Kirsten Flagstad literally swept a Rochester audience off its feet when she sang in the Eastman Theater. Rising to their feet at the end of her concert, the elated audience cheered and waved. Mme. Flagstad's performance was one of great beauty. German Lieder by Schubert were sung with feeling and delicacy. Her Norwegian group by Grieg and Alnaes was equally pleasing. Then followed the Liebestod from Tristan and Isolde, which Mme. Flagstad sang exquisitely. A charming group of songs by American composers, Deems Taylor, Edwin McArthur, Ernest Charles, and Mildred Tyson followed. Mme. Flagstad sang Morning by Oley Speaks as an encore. A group of Strauss songs closed the program and the soprano graciously added Brünnhilde's Cry. Edwin McArthur was a sympathtic and competent accompanist.

Bartlett and Robertson with Orchestra

The Eastman was the scene of another notable concert when Ethel Bartlett and Rae Robertson gave a duo-piano concert with the Philharmonic Orchestra, Guy Fraser Harrison conducting. They gave a delicate yet vivid interpretation of the Mozart Concerto in E flat for two pianos. They played with precision and a finely integrated and unified feeling between them and the orchestra. They also played with verve and brilliance the Liszt Concerto Pathetique in E Minor arranged by Lee Pattison for two pianos and orchestra. The orchestral program included Bach's Prelude and Fugue in B Minor transcribed by Gardner Read, Debussy's Iberia, the interesting symphonic poem by Arnold Bax, The Garden of Fand, and Sibelius' Finlandia. Mr. Harrison and the orchestra with the assistance of these guest artists gave an evening of pleasure.

Other Programs

Mr. Iturbi conducted the Philharmonic Orchestra in a well balanced and especially delightful program that opened with Mozart's Eine Kleine Nachtmusik. Brahms' Second Symphony was the major work of the evening. Debussy's Petite Suite followed. The concert ended on a colorful note with Granados' Intermezzo from Goyescas and Liszt's vigorous Hungarian Rhapsody No. 1.

With Dr. Paul White conducting, the Eastman School Symphony gave a concert in the Eastman Theater. The program included Handel's Concerto Grosso in F major, with soloists including Martha Christian, Robert Kadarauch, Dorothy Fennell, Douglas Clark, Ralph Moeller, John Holmes, Ernest Harrison, Roy Houser and John LaMontaine. They also played Chausson's Symphony in B Flat and Strauss' Emperor Waltz. It was an enjoyable evening of music well played.

Jan Peerce Sings

Jan Peerce presented a concert at the Auditorium Theater under the auspices of the Big Brothers and Sisters Council. His voice was brilliantly effective in a varied list. On the same evening a Trio recital was presented at the David Hochstein Memorial Music School by Alexander Leventon, concertmaster of the Philharmonic, Willem Versteeg, cellist in the Philharmonic, and George MacNabb of the Eastman piano faculty. Though they have never appeared in trio works together before, they played with integration, tonal clarity and color, presenting Beethoven's Trio op. 1, No. 3, Arbos' Seguidillas Gitanas and Smetana's colorful Trio, op. 15.

Carl Weinrich, organist, in the first of four recitals in Strong Auditorium on the River Campus, played works of Handel, Cabezon, Palestrina, Sweelinck, Buxtehude, Bach, James, Jepson, and Vierne—in all, a notable group and well presented.

L. L.

FRANK BISHOP (left) and **STEPHAN HERO,**
enjoying a cruise aboard the yacht of Mrs. Hortense Strongman Miller after a joint recital at her home in Miami Beach, Fla.

JASCHA
BERNSTEIN
SCORES IMMEDIATE OUTSTANDING SUCCESS IN DEBUT RECITAL

Photo by Jas. Abresch

New York Times,
March 4, 1940, by N. S.

Jascha Bernstein, Russian 'cellist, gave his first local recital at Town Hall where in an interestingly devised program he evoked **pronounced enthusiasm** by the musicianly attributes of his performances. In all his offerings the artist **made a decidedly favorable impression both as technician and interpreter.** Mr. Bernstein's **pure, warm tone, finished phrasing** and sense of style was fully in evidence. The more imaginative side of his nature, his abilities as colorist . . . the **nobility of his playing** in broad cantilena was displayed fully. Mr. Bernstein further **exemplified** his **versatility, intelligence and insight.**

New York Herald Tribune,
March 4, 1940, by R. L.

Disclosed a very agreeable tone quality, **secure technique** and **good intonation.** Played with **a clear understanding of the many styles involved.**

New York Sun,
March 4, 1940, by I. K.

The abilities brought to the performance included a **mature technical ability, conscientious musicianship** and a feeling for the style of the music he played.

New York World-Telegram,
March 4, 1940, by R. C. B.

The artist showing much feeling. . . . The Boccherini Adagio and Allegro gave the recitalist many an opportunity to demonstrate his capitulation to its rapid scales and figures.

N. Y. Journal-American,
March 4, 1940, by Grena Bennett

Jascha Bernstein made a successful appeal at his first local recital last night. His readings **had style, polish and artful attractive application of tone and color expression.**

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Southern Symphony Orchestra Makes Columbia, S. C., Bow

THE SOUTHERN SYMPHONY ORCHESTRA OF COLUMBIA, S. C., HANS SCHWIEGER, CONDUCTOR.

COLUMBIA, S. C.—A recent performance of Mendelssohn's Elijah in Columbia served to introduce the Southern Symphony Orchestra, the first professional symphony in the musical history of South Carolina. This was the most recent development arising from the organization, ten years ago, of the Shandon Choral Society, the body taking its name from the Columbia suburb in which it was formed.

The first outgrowth of importance from the choral society's activities was the establishment, six years ago, of the annual Columbia Music Festival. For this festival, there have been brought to this city each spring the National Symphony Orchestra, of Washington, and noted soloists. The festival grew rapidly and is one of the few that is virtually sold out, on a season-ticket basis, six months in advance each year.

By 1938, the interest in and demand for good music in this city had developed to an extent that there was clearly a need for a full-time, professional director for the festival and its supplementary musical activities. This resulted in the engagement of Hans Schwieger, formerly a conductor at the Berlin State Opera.

Free Orchestral Instruction

Mr. Schwieger showed pronounced ability as a musician and organizer. First, he raised the standard of the chorus' work immeasurably. Then, the musical leaders here decided to seek the realization of their dream—the organization of a symphony orchestra for Columbia and this part of the South.

Several bases upon which an orchestra could be built were considered and none was effective. Then came an idea: they would establish here an orchestra school and give free instruction in orchestral work to musicians who had advanced beyond the elementary stage. Mr. Schwieger was empowered to engage, in the East, ten seasoned orchestra players who would first serve as teachers in the orchestra school and then become the first-desk men in the orchestra itself. The school's classes were started last September. At one time there were as many as ninety-four students.

Mr. Schwieger, serving as director of the school, kept eye and ear out for talent that might be suitable for the orchestra.

Meanwhile, interest had been increased here through a series of chamber music concerts given by members of the school faculty.

By the first of this year, it had been determined that eight of the pupils were suitable for places in the orchestra. To these were added a few other more-advanced musicians from this part of the South. Already here, of course, were the ten men of the faculty to serve as the foundation of the orchestra. Then the call went out to New York, Philadelphia and Baltimore and thirty-seven experienced, professional symphony players were engaged.

Another Festival Planned

The recent presentation of Elijah, with full orchestra, marked the realization of an objective that had been conceived ten years before. This was followed by a concert by the orchestra with Jose Iturbi, pianist, as the soloist. Capacity audiences of 3,500 heard Elijah and the concert with Iturbi.

Needless to say, this section of the South is tremendously enthusiastic and responsive, and recognizes the sterling achievement of the young conductor and the musical leaders here who have supported him. Mr. Iturbi, in a little speech at the concert at which he played, said he was "amazed" at what he had found and paid tribute to Mr. Schwieger.

The season for the orchestra will run into April. Besides the Columbia series, it will play fifteen engagements out of town.

The annual festival here will be held April 5 and 6, with such soloists as Lily Pons, Frederick Jagel, Rosa Tentoni, Robert Weede, Suzanne Sten and the piano team of Ericourt and Münz.

HENRY CAUTHEN.

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Cadman to Be Soloist in Own Score at Metropolitan Opera

Charles Wakefield Cadman will be soloist on March 19 in his own fantasy, Dark Dancers of the Mardi Gras, at the Metropolitan Opera House with the New York City Symphony Orchestra conducted by Izler Solomon. An all-American program will be given in cooperation with the National Committee for American Music, Sigmund Spaeth, chairman. Leo Sowerby, Robert Russell Bennett, Harold Morris, Robert Sanders and Robert Delaney are the other composers listed.

April 1 Closing Date in Contest for Federation Prizes

All scores in the composition contest sponsored by the New York Federation of Music Clubs must be received not later than April 1 at the headquarters, 118 West 57th St., New York City, it has been announced by Mrs. Edmund M. Cahill, president. Prizes of $50 each will be awarded in the four divisions: a song with piano accompaniment, a composition for violin and piano, a choral work and a piano composition. The winning works will be heard at the convention in New York May 16 to 18.

Herliczka Conducts New Orchestra

A new symphonic organization called the New York Orchestra, conducted by Gertrud Herliczka, will give its first New York concert at Town Hall on March 25. The orchestra, consisting of thirty-three musicians, mostly men, gives the first performance of works by Schoenherr and Stamitz, and a group of songs by Marx to be sung by Fritzi Jokl. The program includes also Mozart, Schubert, Beethoven and Strauss scores.

Cummington School to Hold Scholarship Contest

The Trustees of the Cummington School, Cummington, Mass., announce competitive scholarships for summer study in piano, violin and cello. The teaching staff will give advanced training on the levels of professional, graduate and undergraduate study. Candidates must have completed secondary school and have done considerable work in their field. Each scholarship provides living and instruction for ten weeks. These are open to both young men and women but only to those who cannot finance their study without full aid. All applications must be filed before May 1. Auditions will be held in New York City. Candidates may secure application blanks and instructions by writing to the Registrar, Cummington School, Cummington, Mass.

Gerster-Gardini Forum Meets

The Gerster-Gardini Voice Forum held its eighth program of the season under the direction of Mme. Gerster-Gardini on March 2. The artists participating were Frieda Nutz, soprano, and Patricia Neway, mezzo.

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Columbus Civic Series Concluded

Glatz and Grandjany Heard—Rochester Players in Visit—Virovai Bows

COLUMBUS, O.—Bringing the current Civic Series to a close in Columbus, Hertha Glatz, contralto, and Marcel Grandjany, harpist, were heard in a well-received joint recital on March 4.

The following evening, Columbus music lovers turned to Ohio State University chapel for an unusual program of song by Ernst Wolff.

March 11 brought Jose Iturbi and the Rochester Philharmonic Orchestra to Columbus for the final concert in the series sponsored by the Central Ohio Symphony Club. Prior to the evening concert under Mr. Iturbi, the orchestra was heard in a young people's matinee with Guy Fraser Harrison conducting. In the evening, Amparo Iturbi appeared as soloist.

The Women's Music Club on March 13 presented Robert Virovai in his first Columbus recital.

Remaining on the current season's calendar in Columbus are Capital University's presentation of the New York Quartet and Virginia Johnson, soprano, scheduled for March 26 and 27; a recital by Charles Kullman on April 9, under auspices of the Women's Music Club; and a concert by the Armco Band, April 18, closing the Capital University course.

Plans for Next Season

As this season's activities approach their conclusion, attention in Columbus is focused on announcements of next season's programs. Capital University will open its course on Oct. 22 with a piano recital by Vladimir Horowitz. The Continental Gypsy ensemble will be presented on Nov. 4 and 5, and a month later, on Dec. 5, Capital will present Lily Pons. The Rink String Quartet will be Capital's first 1941 offering, appearing here on Jan. 13 and 14; March 8 will bring a violin recital by Jascha Heifetz, and on March 31, 1941, Dorothy Maynor, young Negro soprano, will make her Columbus debut.

The Civic Series for 1940-41 will be opened on Oct. 18 with Rachmaninoff. The Don Cossack Chorus will be heard on Nov. 15, and on Dec. 6, Mischa Elman will give his first violin recital here in several years.

Donald Dickson, baritone, will be heard on Jan. 24, and on Feb. 12 Jan Peerce, tenor, and Lucille Manners, soprano, will be heard in a joint recital. The Ballet Russe de Monte Carlo will close the series on March 11, 1941.

The Women's Music Club and the Central Ohio Symphony Club have not yet announced their next season's attractions.

Metropolitan's Cleveland Visit Creates Interest

Aside from local musical events, interest in Columbus is centered at the moment on the forthcoming appearance of the Metropolitan Opera at Cleveland the week of April 8.

William Hast and Herman Amend, Columbus representatives of the Northern Ohio Opera Association, report a heavy sale of tickets in the Columbus area this year, with an especially heavy demand for Friday and Saturday performances.

C. C. L.

Visiting Pianist Directs High School Orchestra

JOSE ECHANIZ LEADS HIGH SCHOOL ORCHESTRA Photo by F. A. Withers

in Pratt, Kansas, at an impromptu rehearsal. The Cuban pianist had appeared in a recital the previous day for the Co-operative Concert Association there.

PRATT, KAN.—When Jose Echaniz, Cuban pianist, came here recently to give a recital for the Cooperative Concert Association, the event was attended by a large audience, including out-of-town visitors. It marked a new high point in local concert endeavors. The recital program, brilliantly played, included works of Bach-Tausig, Beethoven, Chopin, Liszt, Haydn, Ravel, Griffes, De Falla and others, including a number of encores.

The day after his recital, Mr. Echaniz visited Liberty High School here and led the orchestra there for an hour and twenty minutes in an impromptu rehearsal. The players had been rehearsing for a public concert, and they were so much inspired by the direction of the visiting artist that the school authorities extended the period for forty minutes beyond its customary close. N. E.

Briselli to Study Folk Music of South

Following completion of his tour on April 27, Iso Briselli, twenty-seven-year-old Russian-American violinist, will spend three months in mountain districts of Virginia, Tennessee, Kentucky and the Carolinas studying folk music of these sections for inclusion on his next season's programs. He will also visit leading folk festivals in Southern States in acquiring this material.

Mr. Briselli appeared on March 3 in the Bruch G minor concerto with the Chicago Civic Orchestra. He gives a solo recital in that city on March 17.

McClanahan Addresses Teachers on Matthay Methods

The Piano Teachers Congress of New York held its regular monthly meeting on Feb. 1 at Steinway Hall, New York. The guest speaker was Richard McClanahan, American representative of Tobias Matthay. The Studio Talk was given by Mrs. Egbertina Remy, a member of the congress. Her topic was How I Use Teresa Careno's Secrets.

Manhattan School Has Lecture Series on Folk Music

The Manhattan School of Music, New York, is offering to the public a series of three lectures for the camp music counselor and others interested in folk music. The course, given by Katharine Kettering Marsh, director of music at the National Girl Scout Camp, is held on Thursdays. The lecture on March 7 was on Music and the Camp Program, and March 14, techniques of Song Leading. On March 21 the discussion will be on Evaluation of Materials for Camp Music.

Phyllis Cohen, a candidate for graduation, gave a program at the school, March 13. The program included works by Bach, Beethoven, Brahms, Chopin, Ravel, Prokofieff and De Falla.

Carroll Glenn Touring South and Middle West Cities

Following her New York recital on Feb. 14 in the Town Hall, New York, Endowment Series, Carroll Glenn, violinist, again toured the South. Early this month she will play at Bryn Mawr and Altoona, Penna., and then leave for the Middle West to fill more than twenty engagements in Oklahoma, Kansas, Missouri and Iowa during a period of three weeks.

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Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson.

For Further Information Address:

Arthur H. Larson, Secretary-Registrar

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MUSICAL COURIER

Review of the World's Music
60th Year

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT
President

Telephones: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506

Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
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CHICAGO AND MIDDLE WEST HEADQUARTERS René Devries, in charge; JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. 'Phone, Harrison 6110.

PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (Chief of Foreign Staff), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard, 48-24. Cable address, Musicurier, Paris.

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SUBSCRIPTIONS—Domestic $3. Canadian, $4. Foreign, $4.50 Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK MARCH 15, 1940 No. 3007

Music Week in a Troubled Year

The approach of spring again brings closer the annual celebration of Music Week throughout the length and breadth of America. This novel intensification of all musical endeavors in countless communities of the land, which this season extends from May 5 to 11, is not a period so much of brand-new efforts as a redoubling of those that are familiar throughout the rest of the year. But it has its value in setting afoot some novel enterprises which may gather momentum and develop during the remaining fifty-one weeks. And in 1940 the festival will punctuate a much troubled international situation, bringing a note of calm and hope.

This year the National Committee for Music Week, again presided over by the indefatigable C. M. Tremaine, Secretary, has decided to employ the same themes or keynotes as in 1939. "Feature American Music" is a more or less permanent one, while "Support Local Group Activities" is again a special slogan.

Again many mayors will issue proclamations bringing the celebration to the attention of their fellow-citizens. The superintendents and teachers of many schools will have renewed opportunity to ponder "the value of music in training of the future citizen," in Mr. Tremaine's words, and to aid this process with programs of vocal and instrumental music. Again churches will provide concerts of devotional music and ministers will preach sermons stressing the influence of melody in the nobler life.

Libraries will display books on the art, museums bring forth scores and musical instruments. Theatres and motion picture houses, in some cases, will be encouraged to exhibit films dealing with music. The radio will provide—as befits a major educative medium—many talks and musical programs. The press will publish editorials and news items relative to music.

Music clubs will provide a variety of programs, many of them free to the public. The WPA, service clubs and other organizations, music dealers, department stores and other types of commercial enterprises will play a part in the week.

Festivals, forums, pageants, community "sings," encouragement for all to take part in some form of musical activity, are among the special features that will turn the United States into a melodic beehive.

Though Music Week may be a relatively short observance, its after-effects are numerous and widespread. All who can do so are urged to cooperate in assuring the success of this sane and beneficial period of melody in a sorely vexed day.

—o—

Community Orchestras as Aid to Peace

It being important in a troubled age for harmony and cooperation to hold full sway in every part of this country, a movement to establish community orchestras is of especial significance. For such groups bring together and cement relations of many nationalities.

A new brochure has recently come to hand in which the subject, Starting and Maintaining a Community Orchestra, is discussed with much helpful practical detail. The author is Augustus D. Zanzig, of the National Recreation Association, Inc., an organization that has sponsored many musical activities throughout the country during some years. His book was written in response to requests for such aid, says Mr. Zanzig, and aims "to arouse more general and effective interest in the fortunate possibilities that, under various influences in our present day life, have been growing in many communities."

Briefly, the author sketches his thesis that "the time is rapidly approaching when every community or group of towns able to have a standard high school will be able to develop an orchestra of its own—an orchestra to be a superb means of recreation for those who play or will learn to do so and a cause of increasing pleasure and of communal pride and inspiration for everyone." What is needed, he asserts, are leaders and these are now being graduated yearly from our schools. But another chief necessity is "the active interest of civic, school and recreation leaders in those communities in gaining for them the benefits of supporting such a musical enterprise."

The book takes up in turn such subjects as How to Start, Securing a Leader, Securing Players, Costs and How to Meet Them, and Organization. It gives many valuable illustrations as to how such groups have been originated and supported, including statistics on the costs, which are much more modest than in the case of large professional groups.

Mr. Zanzig's publication is a timely one and should be widely studied.

—o—

Variations

(*Continued from following page*)

From Mme. Avis Bliven Charbonnel, director of the Community School of Music in Providence, R. I., comes this delightful contribution, reading in part: "We have kept a record of some sayings by our students this past year, and I thought that you and your readers might enjoy them as herewith":

George (age 9)—"Beethoven got deaf two years after he died."

Student writing a paper on Bach—"Bach got married. After that he got blind and had 19 children."

Avis (age 11)—"Bach was married. He had 26 children. He was an industrious musician."

Patsy (age 9)—Was asked by her teacher if she know what a Chorale was. "Yes," answered Patsy, "it's a place where they keep horses."

Harold (age 14)—"I talked with an old lady who was awfully nice to me. She told me that her husband was the man who started the Boston Observatory of Music."

Teacher: "What does expression mean?"

George (age 9)—"Color."

Teacher—"Yes, but what do we mean by color?"

George—"Expression."

Filomena (age 20)—Asked if she thought she played well, "No, it didn't have enough Oomph."

Cartoon by Edgar Allen, Jr.

"My son played for Toscanini once. Er,—just once."

Harold (age 14)—Telling Mme. Charbonnel about the concert he attended, "He was good and it was all in his head."

Mme. Charbonnel to Isaiah (age 15): "My goodness, Isaiah, you are changing so fast, growing into a man."

Isaiah: "Yes, all our family does that."

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There have been requests for some remarks on conductors made by me during a recent radio broadcast called So You Think You Know Music, and I append them humbly:

"With competing guests Rudolph Ganz and Edwin McArthur on our program, it might not be amiss for me to say something about conductors. If my remarks are inappropriate, it is too late to stop me now.

"Conductors have been with us since the fifteenth century, as I remember very well. At that time they used a roll of paper with which to conduct. Later, they used a violin bow. About 1820, the baton came into vogue. I once asked one of the symphonic generalissimos, 'Why a baton?' He said that he supposed it was to bat the music into the heads of the listeners. Which I considered a poor joke, for I know that some kinds of music won't go into my head at all, bat or no bat.

"Conductors are the most impolite of musicians. They always turn their backs on the audience. When they bow, they turn their backs on the orchestra, to show how little the players had to do with the performance. Those are the so-called prima donna conductors. Of course there are none present this evening.

"Conductors conduct opera and symphony. At the Opera, the singers on the stage look down on the conductor. At concerts, the audience looks up to them.

"At this point, let me say something about the symphony. It is played by a collection of instrumentalists, most of whom think they should be the conductor. The violins, violas and cellos usually sit in front, and wear the best dress suits. The rest of the orchestra are pretty well hidden—so never mind about them.

"Most symphonies have four movements, one on each end, and two in the middle. At least one movement always goes lost while the audience reads the program notes.

"However, in conclusion let me say that a non-music-loving, business-man friend of mine insists that for him all symphonies have just three movements—In, Up, and Out. And there we are."

VARIATIONS

By Leonard Liebling

Of books about current Europe, inside and outside, analytical and gossipy, apologetic and condemnatory, sincere and propagandistic, we have more than enough for their very abundance confuses more than it convinces. Most of the authors discuss conditions existing now, and some other writers go back a bit in history, say to Hitler's political beginnings, the Versailles Treaty, or even the start of the World War. Hardly any of the books examine the state of Europe forty years ago, when the real seeds were sown that brought about the harvests of dissension, deceit and destruction in which the peoples of the earth have wallowed ever since.

The chief reason why so little is written about that period, is the lack of first hand information on the part of present-day authors, the majority of whom were not old enough then to understand what was going on about them. An exception is Frederic William Wile, who recently published his volume called News Is Where You Find It (The Bobbs Merrill Company).

Born in Indiana, Wile graduated from Notre Dame, became a cub reporter on the Chicago Record, then was sent to London by that paper during the Boer War, and afterward served on the London Daily Mail in Berlin and the English capital, before, during and after the World War.

Altogether he spent twenty years abroad, then returned to this country, was on the staff of various American papers, had the distinction of being the first regular news broadcaster on radio (WOR, NBC and CBS) and now has wound up with an editorial position on the Washington Star, and the founding of his own news service for daily journals all over our land.

Summation of his most important work could not be given more briefly or correctly than when he received an LL.D. degree from Notre Dame in 1924, attended by this citation: "A journalist of international renown, whose fortune it has been to go from this University to scenes of power and battle, which all of us understand better because of his having written about them."

In two previous books, Explaining the Britishers and Men Around the Kaiser, Wile cursorily set forth his viewpoints about the chief two warring European nations and their governing personages of the past few decades. His newest book amplifies the others by going much deeper into primary causes and ultimate effects.

News Is Where You Find It tells what Wile saw and heard in Berlin and London long before the great catastrophe of 1914 swept the world, and he tells it newsily, thoroughly and excitingly, with intimate glimpses of the men mainly concerned in its origin and prosecution. The fact that Wile is frankly anti-German does not prevent him from giving just expression to the authentic feelings and motives of all those who inaugurated policies, steered thought, and led armies for both Germany and England.

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It is an engrossing recital, and for me highly fascinating, for I lived in Berlin during part of Wile's stay there, and in addition to my musical studies, served as assistant to Elmer Roberts, Associated Press representative, and thereby came into personal contact with some of the men and doings of that period.

Wile shows how carefully and long the Germans laid their plans for Der Tag, and how unerringly they brought it about. He quotes from the mouths of some of its instigators (including the Kaiser), was present at several of their meetings, and watched the significant growth of the German army and navy, out of all proportion to the needs of a peacefully intentioned people and government. He stayed in Berlin until the war actually broke out, and left only after his life was threatened and he suffered wounds from attack by a mob of citizens and police.

The pen pictures of men and happenings on both sides of the North Sea are direct and illuminative, written in nervous, vivid journalistic style of the best brand. After reading the Wile book, one has no excuse for not understanding the past and present psychology of the German and English leaders then and now, and their ambitions and those of their peoples.

Wile's descriptions of musical life during his earlier Berlin days are especially interesting to musical readers, for he knew most of the artistic set there, including Geraldine Farrar, Lilli Lehmann, Xaver Schwarwenka, Nikita Murray, Leopold Godowsky, Ernst Jedliczka, Anton Hekking, Franz Kullak, Henry Hadley, Estelle Liebling, Josef Joachim, George Fergusson, Frank King-Clark, Lucy Gates, Francis Maclennan, Putnam Griswold, Florence Easton, Edgar Stillman-Kelley, Arthur Hartmann, Leonard Liebling, Myrtle Elwyn, Augusta Cottlow and others.

◆ ◆ ◆

When I reached page 190 of Wile's book, I suddenly struck lengthy mention of his "particular pal, a lanky youngster from New York, of famous musical ancestry, an undergraduate at the Berlin University and student of piano." To him, the author relates, he broached the idea of giving in Berlin, and for the first time in Germany, an old-fashioned American black-face minstrel show, especially because "coon songs" and cakewalks, then the rage across the sea, were just beginning to engage the wondering attention of the Berliners. The lanky one fell in readily with the project, and the premiere took place before a capacity audience of the social and musical elite. Wile was one of the end men, sang and played the bones; another was the late Louis Hirsch, who became one of the best American composers of popular music. Kirk Towns did an operatic aria, and Arnold Lohmann, now teaching in Scranton, Pa., played violin. Wile's lanky pal wrote a satirical skit about American students in Berlin, and played the role of a piano professor. The entire performance was a huge success.

Wile ends his story about his pal by saying, "he carried out the early promise of his Berlin days by becoming one of America's pre-eminent music critics and operatic and orchestral radio commentators. He has edited the Musical Courier since 1912," etc., etc.

News is Where You Find It also lists many of Wile's famous but modestly told news beats, his journalistic adventures in America, numerous meetings and conversations with leading men of this country, including Presidents McKinley, Teddy Roosevelt, Harding, Wilson, Coolidge, Hoover and F. D. R. Particularly arresting are the chapters entitled Wilson Conquers Europe, Lord Jekyll and Mr. Hyde (Lord Northcliffe), New Deal, and New World, the latter two analyzing the present setup of Europe and America as related to events before and since the World War.

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While in a reviewing mood, let me mention too that Albert Wier has issued the third of The Longmans Miniature Arrow Score Series (Longmans, Green and Company, the newest volume being The Chamber Music of Mozart, containing ten string quartets, two piano quartets, two flute quartets, oboe quartet, five string quintets, seven piano trios, string trio, horn sextet, horn quintet, piano quintet, clarinet quintet, and Eine Kleine Nachtmusik. Readers of this page know all about Wier's Arrow System of score reading, so it needs no added explanation at this time. Three dollars buys the single-volume, amazing collection of thirty-three complete scores by Mozart.

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A tale in Mme. Ganna Walska's own words: "Frau Luisa Wolff, the Berlin manager, who used to give letters of introduction to young artists visiting Paris when I lived there, sent an unknown Polish pianist to me with such a note, and I arranged to have him play for some invited guests at my home. Among them were several of the leading critics, and some famous musicians like Widor, Schmitt, and others.

"Knowing how averse they were to hearing music privately, I added the attraction of a buffet supper and appropriate liquids, and when the critics and musicians arrived, I whisperingly showed them a side door through which they could slip into the dining salon as soon as the piano performance began.

" 'You will excuse my not joining you there until later,' I told them, 'because I am doing this for the Polish cause, and also one of my guests is the Infanta of Spain and naturally I cannot let her sit alone.'

"The pianist started his little recital, and immediately startled his listeners. All of us were fascinated and not one of the critics or musicians left the room until he had finished his regular numbers and a string of enthusiastically demanded encores.

"Then I took him to the group whom I had showed the 'door of escape.' 'I would like to present to you,' I said to them, 'the young artist whom you have just heard—Monsieur Vladimir Horowitz.' "

◆ ◆ ◆

A patriotic Paris group demands exile of all German music from local programs. Truly a great idea. That makes the revival of the World War picture splendidly complete.

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To Louis Bachner, voice expert, goes credit for contributing the attached (from the New York Journal and American, February 28) which is joyfully added to our Wrong Captions department, with merry greetings to Lawrence Tibbett:

Coincidence

The other evening a tall young man got up from his table at Armando's and crooned with the orchestra in an impromptu, but competent manner. Armando, surprised at the casual customer's excellent voice, walked over to congratulate him and advise him to take up singing as a career. "Does anybody else in your family sing?" asked Armando.

"Why, yes," replied the young man. "My father—Lawrence Tibbett!"

MYRNA LOY
Star Requests that the Train Go Slow.

(Continued on preceding page)

Jean Buchta, concert pianist and teacher, is staunchly negating all congratulations that she has added the field of the dance to her many accomplishments. It all arose rather amusingly because a burble by a type-setter in a recent report about her activities, including her visit last summer to Nadia Boulanger at Gargenville, had it that Miss Buchta received from the latter "invaluable help and advice with the original Diaghileff Ballet."

Mme. Boulanger is not a dancer either, hence the queries that flooded the pianist. Investigation revealed a dropped line, which originally reported that Miss Buchta received from her Gallic friend "invaluable help and advice with the projection of her book."

Pardonnez-moi, mes amis.

* * *

For sixty years the Musical Courier has been known in the musical world and oftentimes, in discussions, it is abbreviated and the word Courier considered sufficient.

It remained for your inquiring detective, however, to discover that some one, in the advance notices of a recent recital, listed among the favorable comments a quotation accredited to Courier.

Simon has searched the records and unfortunately, for this artist, cannot find a Musical Courier review of any of his programs.

* * *

Don't tell Simon times don't change! Can you imagine a college commencement or any other kind without a commencement speech, usually long and often dull? We couldn't either, but had to believe our ears when a spy, back from Washington, told him that at the recent graduation exercises of George Washington University, there was NO address at all. Instead, the time was given over to a half-hour program by John Charles Thomas.

* * *

Recently, a young lady friend of Simon's who had never heard a symphony concert (the y. l. f., that is) went to a Philharmonic concert. Simon saw her as she was coming out, wild-eyed and radiant.

"How did you like it?" he queried, a hesitant note in his voice.

"Oh, it was wonderful," she said. "You see *everybody!*"

Pupils of Angela Weschler in Recital

A piano recital by students of Prof. Angela Weschler, at the MacDowell Club Hall recently, revealed a group of young pianists of exceptional talent.

The students were Rose Balaban, Shirley Remis, Lucille Rothman and Otto Gruenbaum.

The program began with a Bach Chorale for Two Pianos, played by Rose Balaban and Shirley Remis, after which Miss Remis showed her own individual virtuoso powers and musicianship in the Brahms Ballade in D minor and the transcription of the Bach Chaconne for the left hand alone.

Lucille Rothman, a very young lady indeed, played the first movement of the Mozart Concerto in A major with a cleanliness and clarity of passage work that left no doubt of her technical equipment and musicality. She also was heard in the Liadoff Music-Box and La Danza d'Arlequino by Pick-Mangiagalli.

Otto Gruenbaum gave the very difficult Schumann Symphonic Etudes very well indeed. Mr. Gruenbaum also played a Scriabine Etude and a composition of his own which he called Essex Street.

Miss Balaban in the first movement of the Saint-Saëns Concerto in G minor and in pieces by Fontrier, and Lecuona displayed a great deal of technique, temperament and musical impetuosity.

F. F. R.

Noske Sails to Fulfill European Engagements

Willem Noske, young Dutch violinist, left on the S.S. Washington on March 9 to fulfill concert engagements in Rumania, and The Netherlands. He will appear with the Bucharest Philharmonic and other orchestras in eight engagements already booked. Mr. Noske will return to America in the summer.

Cartoon by Edgar Allen, Jr.

"They call the bass 'Waterproof' because they can't drown him out."

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Friday, March 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Marcus Gordon, pianist, Town Hall (E)

Saturday, March 16
Boston Symphony Orchestra, Carnegie Hall (A)
Dorothy Gordon, folksongs, Town Hall (A)
University Singers, Town Hall (E)

Sunday, March 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Harriet Cohen, pianist, Town Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Excerpts from new operas, Carnegie Hall (E)

Monday, March 18
National Orchestral Association, Carnegie Hall (E)
Jose Figueroa, violinist, Town Hall (E)

Tuesday, March 19
Philadelphia Orchestra, Carnegie Hall (E)
Rose Kunst, soprano, Town Hall (E)

Wednesday, March 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Louis Kaufman, violinist, Town Hall (E)

Thursday, March 21
Philharmonic-Symphony Society, Carnegie Hall (E)

Saturday, March 23
Johann Singer, pianist, Town Hall (E)
Workmen's Circle Chorus, Carnegie Hall (E)

Sunday, March 24
Philharmonic-Symphony Society, Carnegie Hall (A)
John Charles Thomas, baritone, Town Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)

Monday, March 25
Finnish Benefit Concert, Carnegie Hall (E)
Edwin Grasse, violinist, Carnegie Chamber Hall (E)

Tuesday, March 26
John Kirkpatrick, pianist, Town Hall (E)

Wednesday, March 27
Musical Art Quartet and Walter Damrosch, pianist, Town Hall (E)

Thursday, March 28
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Joseph Schuster, cellist, Town Hall (E)

Saturday, March 30
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, March 31
Victoria Anderson and Viola Morris, songs, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Andrew Watson, tenor, Town Hall (E)

Monday, April 1
Magda Tagliafero, pianist, Town Hall (E)

Tuesday, April 2
Mischa Elman, violinist, Carnegie Hall (E)

Wednesday, April 3
Reginald Stewart, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, April 4
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (E)

Saturday, April 6
Boston Symphony Orchestra, Carnegie Hall (A)
Harvard and Radcliffe Glee Clubs, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 7
Marion Corda, diseuse, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)

Monday, April 8
Antonio Brosa, violinist, Town Hall (E)

Tuesday, April 9
Percy Grainger, pianist, Town Hall (E)

Wednesday, April 10
Bach Circle, Town Hall (E)

Thursday, April 11
Joan Field, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Vladimir Horowitz, pianist, Carnegie Hall (E)
Janos Scholz, cellist, Town Hall (E)

Saturday, April 13
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Marie Zorn, pianist, Town Hall (A)
Workmen's Circle Chorus, Town Hall (E)

Sunday, April 14
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)

Monday, April 15
Harold and Marion Berkley, duo-pianists, Carnegie Chamber Hall (E)

Baldwin-Wallace Conservatory Orchestra Heard

BEREA, O.—The Baldwin-Wallace Conservatory Symphony Orchestra appeared in an interesting home concert on March 3. The sixty-five members of the orchestra, under the direction of George Poinar who was also the soloist, on this occasion played the Mozart Violin Concerto, No. 7, in D major, with Carl Schluer, head of the piano department, as guest conductor. The balance of the program was devoted to Beethoven's First Symphony, Debussy's Petit Suite and Wagner's Rienzi Overture.

The Sunday concert calendar at Baldwin-Wallace is a very full one for May with the following Conservatory seniors scheduled to give their recitals: Donald Stevenson, Marion Upp, Lucille Karas and Jean U'Ren, piano; Gerald Sindelar, voice; Kenneth Lang and Henri Zabawski, violin.

The following juniors will also appear in recitals on Thursday afternoons: Aileen Young and Florence Helm, piano; Louise Houck, cello. N. T.

Margaret Sittig Visits South

Margaret Sittig, violinist, appeared in recital at the Everglades Club, Palm Beach, Fla., Feb. 28. March 5 she played at Ormond Beach, Fla., and March 6 at the Cloister, Sea Island, Ga. On March 18 Miss Sittig gives a recital at El Paso, Texas, and later in the spring will be heard at the Temple of Art and Music at Tucson, Ariz. In January she made her third appearance at the Mountain Lake Club, West Palm Beach, Fla. The violinist is accompanied at all of her performances by Fred V. Sittig.

Photo by Larry Gordon

FRITZ LEHMANN,

European vocal coach, and brother of Lotte Lehmann, Metropolitan Opera soprano, is conducting a series of classes at the Mannes School of Music, New York, in the interpretation of Lieder and operatic roles. His classes include instrumentalists as well as vocalists, and cover the entire field of music instead of limiting the study of musical dramatic interpretation to the voice. Classes are in ten sessions, each of two hours' duration. Prof. Lehmann arrived in this country last year.

Egon Petri Talks of Busoni, His Former Mentor

Artist Left His Library in Poland When Invasion Came—Once Hesitated Between Becoming Violinist and Pianist—The Vexing Subject of Transcriptions

"I think I shall become an American citizen and put an end to the business of always having to take a last train out of somewhere," laughed Egon Petri without malice or bitterness, as if the fact that he had escaped from Zakaopane, Poland, just in the nick of time was an everyday matter.

The Dutch pianist, having made his home there for several years, where he

EGON PETRI,
pianist, in his library at Zakopane.

held a master class for advanced students every summer, not only left his home behind but his entire library. Many of the precious volumes in his collection were hand-bound by Mrs. Petri, a handicraft which she fashioned into an art and for which she had received many prizes in Europe.

Dr. Petri, who had not been heard in this country for four years, returned for an American tour this season, including a New York Town Hall recital on Feb. 24. He is often called "the pianists' pianist," and on the latter evening the audience of students, teachers and pianists as well as general admirers were loath to leave even after a half hour of encores. He will give a second recital in the same hall on April 24.

To be Pianist or Violinist?

It is difficult to believe that the pianist was once almost lost to the ranks of the piano virtuosi because of his equally great talent for the violin.

When asked how he came to study with Ferruccio Busoni, he related the following story:

"I began as a violinist in the quartet of my father, Henri Petri, an eminent violin virtuoso in his day. He thought I was the best second violinist he ever had! Then I also played in the Dresden Opera orchestra for two years. Joachim, who frequented our house, as did Brahms, Clara Schumann, Grieg, and all the outstanding musicians of the day, wanted me to give up school and come to study with him. Brahms, on the contrary, thought that I ought to finish my education, because he argued, 'Suppose he doesn't become a musician?' And Paderewski, who heard me about the same time—I had already studied with Teresa Carreño—wanted me to become a pianist.

"My career however, was quite decided when at twenty I began to study with Busoni, who was an old friend of the family and who had heard me play since I was five."

Played Hour-Long Busoni Concerto

Once on the subject of Busoni, talking of other things became a matter of remote possibility. The composer's Concerto for piano and orchestra, with male chorus, Op. 39, perhaps never heard in New York, but recently performed by the Chicago Symphony Orchestra under Frederick Stock with Egon Petri as soloist on Nov. 16 and 17, entered as a natural matter for discussion.

"The concerto was such a success in Chicago," said Dr. Petri, "that I was asked to play a return engagement on Feb. 13, upsetting a tradition of fifteen years' standing. It is little wonder that it is so seldom heard, for besides presenting technical and material difficulties, it is more than an hour in length, requiring for itself half of the program time. But in my opinion, it is a work well worth producing. It may have reminiscences of Beethoven, Brahms, Liszt and Berlioz, but its nobility of expression, breadth of scope and grandiose conception set it part with a life of its own."

Asked whether he was the first one to perform it, he replied, "Oh, no! Busoni himself played it in 1905 in Amsterdam under Karl Muck, but I did play it right after him."

Moot Subject of Transcriptions

Having really cornered a disciple so happily prepared to examine every facet of his great teacher's personality, we jumped in with the subject of transcriptions, particularly those by Busoni.

"I believe," said Dr. Petri, "that the matter all hinges on whether one is for or against transcriptions. 'Why do people complain so about transcriptions when the originals always remain?' Busoni used to ask. Bearing that in mind, I think that all transcriptions should be considered as the transcriber's addition or interpretation rather than the faithful reproduction of the original into another medium. As in translations, it is impossible to capture and set with exactitude the likeness of one idiom in that of another. In the end it can all be reduced to the problem of whether the end justifies the means, whether the psychological disruption of an entity is counterbalanced with a new vital expression.

"Whatever Busoni undertook," he continued, "was done with the highest aim. He was an inspired and inspiring person, and not only in the possession of intellect. As George Bernard Shaw said, 'Let anyone who has intellect sit down and write my plays.'"

Finds "Hammerklavier" Sonata Not so Fearsome

Apropos of Busoni, the talk gravitated to the Beethoven Hammerklavier Sonata, Op. 106, which Dr. Petri played on Feb. 24, and with which Busoni is associated.

"It's a pity," said the pianist, "that it bears the name of Hammerklavier; many people seem to give it the interpretation arising from its name. As for advice to students regarding the work, I can only say that all that intellectual commentary found in the Bulow edition, from which I also studied it when I was a boy, is only frightening to them. They ought to be able to approach it with all the enthusiasm and humility natural to them, instead of being awed into self-consciousness by the fearsome oracular warnings."

F. F. R.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Alion, Helen	Lenci, Estella
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Cancialdi, E.	Nessy, Julia
Cooper, Nell	Osberg, Frederick C.
Corado, Alexander	Papania, Edward
Dalmy, Greta	Pavlowsky, Jascha
Darling, John Garret	Pellitier, Pierre
De Gregorio, Franco	**Radamsky, Sergei**
De Feo, George	Savina, Anna
De Loor, Gustave	Shapiro, Julia
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Didur, Adamo	Santelli, Lita
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Kolitsch, Vlado	Volta, Claudia
Konetzni, Anny	Von Weber, Roland
Krull, Richard	Xirelli, Tito
LeBray, Yvette	Zeikel, David

Alfred Einstein Reappointed to Smith College Post

NORTHAMPTON, MASS.—Dr. Alfred Einstein has been re-appointed as visiting professor of music on the William Allan Neilson Foundation at Smith College for the remainder of the year. Dr. Einstein came to Smith last fall on a semester appointment as fourth occupant of the Neilson Chair, founded in 1927. Members of the faculty as well as students are eligible for his lectures.

P. N.

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Chicago Greets Artistic Influx

(Continued from page 3)

the line the box-office receipts increased in the past two weeks some twenty per cent over last year during the Lenten season, showing that the barometer of business is moving upward with the approach of spring.

No greater personality could have closed more successfully the History and Enjoyment of Music Series than Helen Jepson, an artist who has endeared herself with Chicagoans ever since her debut with our resident opera company. Miss Jepson looked queenly in a white gown, and regaled us with her unfailing art in a program of unusual musical value.

Esther Payne and Hans Muenzer in Joint Recital

Hans Muenzer has legions of admirers and supporters in this city, where he has played to millions as violin soloist during eleven years as concertmaster at the Chicago Theatre and with the WGN Symphony Orchestra. The Chicago Alumnae Club of Phi Beta fraternity, knowing these facts, secured him and his talented wife, Esther Payne, for its scholarship fund benefit concert in Studebaker Theatre.

Heard in the seldom performed Reger D major Prelude and Fugue for violin alone, Muenzer impressed anew as an interpreter of brainy resources and impeccable technic. A magician of the bow, he draws from his instrument a voluminous tone of ingratiating quality and invests his entire performance with that nobility that bespeaks profound musicianship and exquisite taste. Miss Payne performed brilliantly the Liszt Polonaise in E major and the Strauss E flat major Sonata for violin and piano and shared with her consort in prolonged demonstrations that called for encores at the close of the program.

Chicago Business Men's Orchestra

The Chicago Business Men's Orchestra, George Dasch conducting, gave its first concert in crowded Orchestra Hall with Margaret Farr, pianist, as soloist. The 115 men have taken music as an avocation and are not as yet ready to tackle the Beethoven sixth symphony, as proved on this occasion.

Saidenberg Symphonietta in Opera and Ballet List

Always desirous of getting off the beaten path, Daniel Saidenberg, conductor of the Saidenberg Symphonietta, hit upon the good idea of bringing novelty to the patrons in the presentation of an old classic opera and symphonic dance numbers with excellent interpreters. Giacomo Rimini and Virginia Haskins in Pergolesi's La Serva Padrona held the audience in merriment by their comic enactment and charmed the ear through the brilliance and beauty of their song. The Saidenberg Symphonietta provided exemplary accompaniment. Eleanore Block, Ana Kurgans, Pearl Lack and Leah Lucatsky illustrated with superlative grace the beauties of the Frank Bridge Intermezzo and succeeded in putting into the Ravel Scherzo the same amount of color. The Debussy Lento and Charles Griffes' Two Sketches found the quartet of dancers and the Symphonietta in perfect coordination.

Harry Zelzer Brings Old and New Attractions

Harry Zelzer seldom swims against the tide. He follows public opinion to the letter and picks attractions sure to please. He introduced the San Francisco Opera Ballet and Sai Shoki to balletomanes and brought back the musical favorites, Nelson Eddy and the Westminster Choir, within ten days, before huge crowds at the Civic Opera House and Civic Theatre.

In its performance the San Francisco Ballet impressed as an organization of well trained youngsters who seem to find as much pleasure in their work as we did in witnessing their teamwork, individual skill, fine pantomime and excellent execution. Sai Shoki, heralded as the greatest female dancer of the Far East, lived up to that exalted title in her program of Korean dances. A beautiful woman, graceful and skillful, Miss Shoki made us acquainted with a dance art as unfamiliar as it was fascinating.

More than a decade has elapsed since the Westminster Choir paid us a visit and yet the general public and music lovers in particular have kept a cherished remembrance of the organization so well directed by Dr. John Finley Williamson. The mixed choir of some seventy voices is as competent as its predecessors in the matter of attacks, precision, tonal values, interpretation and diction.

To review Nelson Eddy's recital here would only be repeating what we have so often stated—that he holds a niche all his own in the affections of the public. Indeed Eddy's artistry was never more in evidence than on this occasion, when he surpassed himself in congeniality and added to his interpretations a certain warmth hitherto unsuspected.

Stravinsky Heard as Guest Symphony Leader

Igor Stravinsky, conducting the Chicago Symphony Orchestra on three occasions, made known his ballet Jeu de Cartes, and brought to hearing the seldom played Tchaikovsky second and third symphonies. His whimsical card game seems to need pantomime to display its full musical value and, though it contains many beauties, it does not compare with either his Petrouchka or L'Oiseau de Feu suites. These Tchaikovsky symphonies have little to recommend them and one fully understands that for good reasons Frederick Stock has never programmed the second and has paid very little attention to the third.

As a conductor Stravinsky has improved his style greatly since he was last seen on the podium and the meager success of the Tchaikovsky works must not be charged against the guest artist but to the compositions. Stravinsky injected into his own ouput new touches of coloring and an added dash that brought to both the Petrouchka and the Fire Bird novel and interesting executions.

Photo by Wide World Studio

THE BARRERE-BRITT CONCERTINO,

now touring the South, makes appearances in Virginia, Georgia, Florida, Louisiana, Kentucky, Ohio, West Virginia and then goes to Pennsylvania, Rhode Island, Maine and Massachusetts. The ensemble includes Jerome Rappaport, pianist; Mischa Elzon, violinist; Horace Britt, cellist; Georges Barrere, flutist; and Gerald Kunz, violist.

Horowitz Plays Concerto

Vladimir Horowitz' playing of the Rachmaninoff third concerto in D minor aroused the listeners to a pitch of enthusiasm seldom noticed in our hall of classical music. Replete with difficulties, the concerto has been a bugbear for most pianists since Rachmaninoff introduced it himself, but to a technician of Horowitz' calibre intricacies do not exist. Devoting his attention to the interpretative side, he gave a performance so perfect in all its aspects as to leave many stunned. Frederick Stock and the orchestra were on their toes on this memorable night and performed the Bach G major concerto for string orchestra, the No. 2 suite for strings and flute, and Stock's transcription of the St. Anne's Prelude and fugue so gloriously as to make the festivities complete.

Illinois Symphony on the Move

The Illinois Symphony Orchestra no longer has a port of anchor and though it moves from hall to hall, seems as much at home when playing at the Blackstone or Studebaker as in its old haunt, the Great Northern, where the last few concerts were given. Leo Kopp, Chicago Opera conductor, led the orchestra in a program of which the feature was the concert version of Ravel's L'Heure Espagnol with five soloists. A program builder *par excellence*, Kopp made the entire list of a mirthful nature and opened his concert with the Alfven Midsummer Wake and followed it with his own Six Sketches of St. Paul, a light composition depicting life in the Minnesota metropolis. The Spanish Hour demands stage settings to carry out its Gallic wit and impressed only moderately in its concert version.

Leona Flood in Debut Recital

Once in a long while national managers think enough of our city to launch one of their star artists. S. Hurok brought to the Studebaker Theatre, Leona Flood, violinist, for her American debut. Born in this country, Miss Flood had to win recognition in Europe and in the Antipodes before arresting the attention of her countrymen. Streamlined, dignified and good to look at, she quickly won the favor of her hearers and increased it as she unfolded the gamut of an art which deserves particular attention. Correctness seems to be Miss Flood's main objective. She does not err at any time nor does she resort to cheap tricks to win her public, but contents herself with playing well, bowing gracefully and drawing an agreeable tone. She possesses a technic that permits her to treat as child's-play such an intricate number as the Paganini Concerto in D.

Chicago Symphonic Choir Heard

Walter Aschenbrenner and his Chicago Symphonic Choir achieved much success in their annual concert in Orchestra Hall.

Young American Artists Series

The newly organized Young American Artists Series is bound to bring recognition to its sponsor, Charline Marmein, for she has hit upon the good idea of auditioning prospective recitalists and only presents those who pass the test satisfactorily. The second concert of the series brought forth Wanda Corti, pianist, and Freeman Wild, tenor. Miss Corti showed the result of good training in a Chopin group, where her interpretation was that of a full fledged professional. Mr. Wild is the possessor of a pleasing tenor which he guides with marked intelligence and employs to best advantage when using a lovely *mezza-voce*. His musicianship is uncommon, his diction clear and his vocalism effective in its most minute details. Mr. Wild is a product of the Arthur Burton studio and Miss Corti of Otto Wulf.

Lawrence College Choir Appears

The Lawrence College Choir, under the direction of Dean Carl J. Waterman, was heard by the largest audience of its many concerts here at the Goodman Theatre. The distinguished organization of seventy voices, sang a program designed to interest laymen as well as musicians with tonal beauty, clear diction, fine phrasing and added zest that aroused the audience to such a pitch of enthusiasm as to compel Dean Waterman to add as many extras as there were printed numbers. Exquisite shading, excellent attacks and tonal homogeneity were other factors in making the Lawrence College Choir's concert a source of unmitigated joy for lovers of choral music and ensemble singing of the highest order.

Angna Enters in 2 Programs

Unrivalled in the field of the mime, Angna Enters in her two seances at the

(Continued on page 34)

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I SEE THAT

Ellen Osborne, soprano, with Sergius Kagen at the piano, gave a recital at the Barbizon, New York. Her program included works by Mozart, Bach, Brahms, Debussy and others.

* * *

Florence Hartley, soprano, was soloist with the National Symphony, Hans Kindler directing, at a concert in Palm Beach, Fla., on Feb. 26. Miss Hartley is under the personal direction of Garland Cooper, who has recently opened new offices in New York.

* * *

Frank Kneisel, violinist, has joined the artist list of Annie Friedberg and will be heard extensively next season.

* * *

Vitya Vronsky and Victor Babin, duo-pianists, were guest artists on the Kraft Hour on Feb. 29, being heard in the Polovetzian Dances from Prince Igor, by Borodin-Babin, and a number from the Debussy Suite, Epigraph Antique.

* * *

Ettore Verna presented Frederic Jenks, baritone, and Anne McMullen, soprano, in "An Hour of Song" on March 3. James Patrone, flutist, and Hans Hatschek, pianist, assisted. Included were works by Bach, Giordano, Fauré, Brahms and Handel. Miss McMullen and Mr. Jenks sang arias from La Traviata by Verdi and a duet from Mozart's Don Giovanni.

* * *

Two movements from Ethel Glenn Hier's suite, Carolina Christmas, were presented over WNYC recently.

* * *

Isabelle Vengerova, pianist, Evsei Beloussoff, cellist, of the faculty of the Music School of the Henry St. Settlement and Paul Stassevitch, guest violinist, gave a program of chamber music at the Grand Street Playhouse, New York.

* * *

A new work, Serenade Concertante by Johan Franco, young Dutch composer, was given its premiere on March 11 in the Carnegie Chamber Music Hall, New York, by the Orchestrette Classique, under the direction of Frederique Petrides. The score is dedicated to Elizabeth Sprague Coolidge.

* * *

Gladys Swarthout, Metropolitan Opera mezzo-soprano, presented Jean Joseph Canteloube's arrangement of five songs of the Auvergne with the New York City Symphony Orchestra on Feb. 27 under the direction of Maurice Abravanel in the Metropolitan Opera House.

* * *

Edward Pfleger, pianist and accompanist for Ish-ti-opi, Indian baritone, has just returned from a tour with the latter. The tour concluded in Miami, Fla.

* * *

Astrid Fjelde, soprano, was heard at the Haubiel Studios recently in a program for the Finnish Relief Fund. Katherine Fjelde-Aune, pianist and Harvey Brown, accompanist, assisted.

* * *

Mrs. H. H. A. Beach's Canticle of the Sun, and Deus Miseratur were featured on the afternoon service of St. Bartholomew's P. E. Church, New York, Feb. 25. Her instrumental trio is to be performed on March 31.

* * *

Mabel Wood Hill's The Riders, originally for chorus, arranged by the composer for solo was sung by John Percival, baritone of the Riverside Church, New York, at the meeting of the National Opera Club.

* * *

Francis Buebendorf's prelude and fugue in G minor for strings was heard over WNYC recently.

William Hacker, pianist, has added an engagement in Thomasville, Ga., to his Southern tour list which also included an appearance in Staunton, Va. On April 21 he plays Mozart's E flat concerto with the Jamestown, N. Y., Orchestra.

* * *

Richard Crooks, Metropolitan opera tenor, will give a recital at the State University of Iowa on May 2.

* * *

Ann Grossman, pianist, gave a recital at the New School for Social Research on Feb. 24.

* * *

Healy William gave a lecture, and his compositions were heard Feb. 20, at Calvary P. E. Church, New York, under auspices of the A. G. O.

* * *

The Symphony Trio, of which Beatrice MacCue is contralto, broadcast over Station WNYC on Feb. 8 and Feb. 24. Her pupil, Tsuta Ohata, sang for the Texas Club at Hotel Victoria, New York.

* * *

Kenneth Yarrow, bass-baritone, winner of a $1,000 Scholarship, graduate of the Los Kamp-Usher studios, gave a recital recently at Hotel Plaza, New York, with Yolande Greco, harpist.

* * *

Rosina Martocci, soprano, appeared in recital with Romualdo Sapio at Washington Heights Concert Hall, New York, recently. Gisella Neu, violinist, and Marian Kalajian, pianist, assisted.

* * *

Leonard Stocker, baritone, on Feb. 22 was heard in the American premiere of Mr. Pepys, ballad-opera by Martin Shaw and Clifford Bax. Previously, he sang at a musicale at the home of Mrs. Maurice Lewis. He will give recitals in Chicago, Dobbs Ferry and Scotia, N. Y.

* * *

Bruno Huhn was at the piano for the fifteenth Peabody Recital, Baltimore, Md., recently when Fraser Gange, baritone, sang his Cato's Advice, Sometimes I Watch Thee, I Arise From Dreams of Thee, A Broken Song, a Song of Glenann and Courage.

Photo by Bloom, Chicago

ANNABEL COMFORT,
whose The Damask Flower was sung by Suzanne Sten, mezzo-soprano, at Town Hall on March 10. Miss Sten also programmed this song when she appeared at the St. Cecilia Society in Grand Rapids, Mich., on Feb. 9.

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(*Continued on page* 33)

Toronto Symphony Orchestra Plays "Salute to Finland"

TORONTO, CAN.—A recent concert by Sir Ernest MacMillan and the Toronto Symphony Orchestra took the form of a "Salute to Finland." With the exception of two short pieces by Järnefelt, it was an all-Sibelius program. Finlandia opened the evening, and was played and received with such earnest enthusiasm that Sibelius might almost have written it for this occasion. The Second Symphony followed, and was given a sympathetic and stirring reading. The orchestra was inspired to the finest and most intense performance it has yet given of Tapiola. Every mood of this fantastic, austere, and poignant picture of the northland's magic beauty was powerfully felt. Even the hackneyed Valse Triste had an unfamiliar eloquence. The Swan of Tuonela, the Karelian Suite, and the singing of the Finnish National Anthem by a Finnish choir and as many of the audience as could join in, completed the list.

Pernel and Salmond in Double Concerto

The next concert had a diverse program. Orrea Pernel and Felix Salmond were given an ovation for an exciting playing of the Brahms Double Concerto that had much temperament and much beauty. After sparkling performances of Mozart's Figaro overture and the Haffner symphony, the orchestra made a great impression with four varied movements from The Planets, of Holst. The sensitive and rarely played Idyll, the Banks of Green Willow, by George Butterworth, and the boisterous Carneval overture of Dvorak added to the enjoyable diversity.

The Volkoff Ballet, which is rapidly making a place for itself here, gave a repeat performance of its entertaining ballet-revue, inaptly called Spins and Sparks. The audience was large and enthusiastic, and the dancing even more effective than before. The music, which varied from Schubert to Shostakovitch, was played by an excellent orchestra under the skillful direction of Ettore Mazzoleni.

Hofmann Among Recitalists

For those who like to take their music by routine, the concert series have provided a number of interesting recitals, and two large disappointments in the postponement within one week of the recitals by Horowitz and Kirsten Flagstad. Josef Hofmann, appearing at Eaton Auditorium in the Music Master Series, played a traditional program with his traditional mastery. Opening with a Mozart Rondo and a Beethoven Sonata, he went on with the Bach-Busoni Chaconne, a captivating group of Chopin pieces, and a staggering group of Liszt arrangements and encores.

Lansing Hatfield, baritone, appeared in place of Herbert Janssen in the Auditorium Series. His handsome presence and fine voice immediately appealed to the capacity audiences at both concerts, and his program, being largely in English and including a number of appealing songs, gave unbounded enjoyment to the audiences as a whole.

Argentinita and her Spanish ensemble offered a diverse and unusual program of dances that the audience would obviously have liked to see all over again.

Harry Adaskin, at the Malloney Art Galleries, gave the second in a series of three recitals that mark his return locally as a soloist. He opened with the familiar Lalo Symphonie Espagnole, and then played an interesting Sonata in B minor by Arnold Walter, a newcomer to Toronto, with the composer at the piano. It is one of the best works in this form to have been written hereabouts for some time. The opening movements are musicianly and attractive, but the last movement appears to suffer from haste in the writing. Both sonata and performance deserved the long applause of a most representative audience. The second half of the program began with the unfamiliar and amusing Saudades do Brazil of Milhaud, and ended with a group of shorter pieces.

Hart House Quartet Returns

The Hart House Quartet, returned from its travels, was in its best form at its second home concert. After a finished playing of the Mozart C major quartet, the Bridge E minor quartet, which had probably not before been heard by most of the audience, was treated with a refinement and understanding that obviously came of delight in the work. Viggo Kihl, joining in the Brahms Quintet in F minor, showed a profound scholarly respect for its characteristic beauty. E. M.

RACHELLE SHUBOW,
pianist, will be heard in recital at the Carnegie Chamber Music Hall on April 9. She plays the Marcello-Bach Concerto in D minor, sonatas by Haydn and Weber, Liszt's Etude de Concert in D flat major and the Hungarian Rhapsody No. 15, and contemporary compositions by Daniel Gregory Mason and Mana-Zucca.

Hollywood Notes

Twelve Etudes from Op. 10 and 25 by Chopin, and 12 Etudes from Op. 8 by Scriabine will comprise the program to be given by Volya Cossack, pianist, at the Hollywood Assistance League Playhouse on April 3. Her numerous appearances with orchestra and in recital here have won her a large following, and she has achieved some repute as an interpreter of contemporary music. A recent performance of the Prokofieff Third Piano Concerto was so widely acclaimed that the composer requested a private hearing of his work.

* * *

A young Negro bass-baritone, Edward Boyd, is preparing a debut recital at the Hollywood Assistance League Playhouse on April 9, singing a conservative program with some of the Spirituals invariably anticipated from one of his race. Leo Mueller, former conductor at the Volksoper in Vienna and the German Opera in Praha, will be at the piano.

* * *

Artist students of George Liebling presented a concert in Van Nuys, Feb. 25. A group of Liebling's art songs was interpreted by Mrs. Viola Graham, and his violin Concertino and two smaller selections were given by Tania Serduke, with the composer accompanying. Piano solos were played by Marjorie Lindsay, Matt Doran, Thomas Holmes and Priscilla Cox.

GEORGE SPERLING
tenor, of Yonkers, appeared in recital at the Hotel St. George, Brooklyn, on the second of the Malone Monthly Musicales.

Commemorating the 12th anniversary of the Mary Carr Moore Manuscript Club, a program of Dr. Moore's compositions was given at the founder's home on Feb. 26. A duet from her opera, Narcissa, was presented by Laura Nemeth Saunders and Joe Williams. Violin, vocal and piano selections were given by Dorothy Miller Dunlap, Mary Green Pauloo, Richard Bender, Margaret Buchman, Lois Atkins, Helen Nash and Gretchen Koopman.

* * *

Alice Gentle has joined Ruth Miller Chamlee in her vocal studios, the two well-known singers working harmoniously together as teachers.

Carrie Jacobs Bond will act as piano accompanist when her anthem, Behold the Sun, is sung at the Hollywood Bowl Easter sunrise service. Tenor soloist in the work is yet to be announced. The ensemble parts will be given by the Lutheran Choral Union under Rev. Alvin Snesrud.

* * *

Mrs. Louis Melvern Rubens was inducted as president of Mailamm, American-Palestine music association aimed to foster Jewish music, at an installation of officers on Feb. 28. A concert of music by Ernst Toch is announced for March 31 at the Wilshire-Ebell Club.

* * *

A lecture-recital of Jewish music, beginning with the ancient Hebrew chants, tracing development through the romantic era and concluding with contemporary art songs, will be given April 7 at the Ambassador Hotel Theater by Henry Gideon, musicologist, and Saul Silverman, baritone.

* * *

A film based on the story of the National Musical Camp for young Americans at Interlochen, Mich., is announced for early production at the Paramount Studios. Allan Jones and Susanna Foster will be featured, with Andrew Stone directing and Phillip Boutelje in charge of music. The title is "Interlochen."

* * *

The Crescendo Club is preparing a series of new music concerts, for members and invited guests only. A woodwind quintet by Adolph Weiss, and a woodwind sextet by Joseph Achron are scheduled for the first concert, March 11. Numbers are to be played, discussed and analyzed by the members, and then performed a second time. R. D. S.

(*Other Hollywood news, page 28*)

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Hollywood Applauds Notable Musical Offerings

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in Hollywood recently instituted classes for discussion and analysis of the Beethoven Sonatas. Each sonata is first played by a member of the class, then played and analyzed in detail by Mme. Leginska. Another class is studying other sonatas and concerti of the standard piano repertoire.

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau

HOLLYWOOD.—Marian Anderson packed the Philharmonic Auditorium twice for two recitals, five days apart. Her dignified and musicianly programs were underlined by the impeccable piano accompaniments of Kosti Vehanen. Her lovely Handel interpretations supplied a delightful opening of the first concert, and part of an initial group augmented with Purcell and Carissimi for the second. Schubert works, delivered in admirably enunciated German, comprised both Lieder groups.

Arias selected were the card scene from Carmen and Casta Diva from Norma, sung in concert rather than operatic style. There were two admirable songs by Vehanen, a melodic Cantilena of melancholy implication, and an artistic Pastorale. Other interesting songs were Parker's deftly limned The South Wind, Samuel Barber's sturdy I Hear an Army, and Songs to the Dark Virgin by Florence Price. Negro Spirituals, offered with deep feeling and sincerity, completed both programs.

Virovai in Local Bow

Making his Los Angeles debut in the Philharmonic Auditorium Feb. 23, Robert Virovai proved himself a young artist of undoubted talent and a likely contender for first rank violin honors. Corelli's well worn La Folia, in a version by Leonard, supplied a conventional opening, followed by a Prelude in E from the Bach sixth sonata for violin alone. The young violinist expounded the nicely sugared romance of the D minor Concerto of Vieuxtemps with an unaffected simplicity which saved it from being tedious, the Scherzo repeated for encore. The familiar Beethoven Romance in G, Wienaiwski-Kreisler and Hubay items, and the Rossini-Paganini I Palpiti concluded the list. Wolfgang Rebner showed himself an accompanist of unusual merit, supplying a maximum of support with unobtrusive ease.

Garbousova and Donald Dickson in Joint Recital

Raya Garbousova, cellist, and Donald Dickson, baritone, appeared in joint recital in the Philharmonic Auditorium Feb. 27. Garbousova's lovely tone and superb technique were evidenced in a Boccherini Concerto in B flat major, intoned with fluent melodic appeal, Tchaikovsky's Variations on a Rococo Theme; and works of Weber, Rachmaninoff, Liadoff, with Chopin, Nin and Tchaikovsky encores.

Dickson displayed a phenomenal vocal organ and tones of impressive power. He sang a group of Lieder by Marx, Hugo Wolf, and Erich Wolff, with Schubert's Der Doppelgänger added; Moussorgsky's The Goat, Cui and Rachmaninoff songs, and an aria from Andrea Chenier for encore. A final group in Italian consisted of Tirandelli's Amore, and Cimara's Fiocca la Neve and Canto di Primavera. In response to applause Along the Way to Heaven and the Prologue from Pagliacci were added.

Palm Springs Hear Korjus and Saidenberg

Palm Springs represents such an individual residency of wealth and culture that two young ladies, Mmes. Ruth C. Geggie and Blanche L. Forline decided to undertake formal concerts, and established the Geggie-Forline Artist Series. They induced the Ballet Russe to stop *en route* to Los Angeles and present a dance event. On March 1, they presented their first regular concert with Miliza Korjus, soprano. Palm Springs turned out in force, nearly filling the Plaza Theater at New York first night prices. The auditors demonstrated their interest in the soprano soloist, and displayed their good taste in giving equal plaudits to Theodore Saidenberg, who, billed as accompanist, more than deserved co-artist rank with two excellently played solo groups.

The soprano sang every selection from the music, beginning with the Mozart Alleluja. Her chief aria was Casta Diva from Bellini's Norma. Better suited to the singer were Alabieff's Nightingale and a Verdi Bolero. Contrasting were a Chopin Mazurka and the Schubert Heidenröslein. Best sung was a vocalize Tarnatella of Bizet, Johann Strauss' One Day When We Were Young and Tales of the Vienna Woods completed the program. Saidenberg made an immediate impression with a group of Chopin, Chopin-Liszt and Schumann-Tausig numbers. His second group included the scintillant Ravel Jeux d'Eau, the languid Cyril Scott Lotus Land, and a Moszkowski Spanish Caprice for pyrotechnical climax.

EDWARD BOYD,

young Negro bass-baritone, will be heard in recital April 9 at the Assistance League Playhouse in Hollywood. Mr. Boyd is a native Californian, born in Riverside, and a graduate of the University of California at Los Angeles.

Russian Chorus Appears

A Russian Cossack Choir directed by Anatol Frikin received the enthusiastic approbation of a large audience in the Woman's Club of Hollywood on its initial appearance March 2. The 12 singers were all of solo strength, and together attained an impressive volume, firmly supported by the strong basses characteristic of all Russian male vocal groups. The singing was a cappella. Frikin handled his ensemble with authority, exacting careful balance and crisp attacks. Shading and intonation proved good, though there is room for betterment as the group gains communal experience. Cossack costumes and military precision in stage presence were according to the tradition established by Jaroff. Russian church anthems, folk songs and a few ballads comprised the program.

Nyiregyhazi Plays

Ervin Nyiregyhazi was at his best in matinee recital at the Ambassador Hotel Theater on March 3. His technique invariably is phenomenal, with thrilling power of tone contrasted with ample color and tender quality when he chooses to exert them. He delivered the music on this occasion with care as to precision of detail, yet with ample freedom. The Beethoven Third Concerto in C minor, Op. 37, was cleanly enunciated, blending strength and simplicity, but sadly handicapped by the puerile efforts of Ladislaus Gamauf at a second piano. Nyiregyhazi scored emphatically in his Liszt selections of the Dante Sonata, Sonetto del Petrarca and Rakoczy March, with Debussy, Grieg and Albeniz numbers to complete the program.

Stokowski Leads McDonald Novelty

Leopold Stokowski conducted the Philharmonic Orchestra in the Hollywood Pantages Theater Feb. 22 in the last of his three concerts as guest conductor. A varied program revealed the dynamic leader much more as his former self, without the excesses which marred his previous concerts of this year. He controlled the orchestra with a firm hand, achieving excellent tonal balance and proportion. Most interesting was a presentation of Moussorgsky's Pictures at an Exhibition, in an orchestration attributed to the conductor himself. Its lavish colors were displayed opulently, with an appropriate air of fantasy. Another new instrumentation was of the Bach C minor Passacaglia, a version which stressed its organ qualities and mounted to an impressive peroration.

The novelty was The Mission San Juan Capistrano by Harl McDonald. which proved of melodic appeal, intelligently orchestrated. An effective opening was the Beethoven third Leonore overture. A typical Stokowski trick is to retard in diminuendo and accelerate in crescendo. This works nicely when applied to some of the more luscious romantic items, but is hardly suitable to Beethoven or Schubert. The reading of the Schubert "Unfinished" Symphony did not consistently retain attention, despite its theatricality in delivery.

VOLYA COSSACK,

pianist, will be heard in a rarely performed program of etudes by Chopin and Scriabine on April 3, in the Assistance League Playhouse, Hollywood.

Rosenthal's Recital

There are moments in the playing of Moriz Rosenthal to hold an audience spellbound, as in the Liszt second Hungarian Rhapsody, concluding his concert in the Philharmonic Auditorium Feb. 28. Two of the pianist's own compositions were a bright Papillons, and a set of digitally difficult variations on an original theme. A Chopin group held the interpretative mastery of half a century's performance and contemplation. The Schumann Fantasy, Op. 17, was the large work of the program, with introductory items of Handel, Rameau and Scarlatti.

Coates Conducts at University

Led by the skilled baton of Albert Coates, the Philharmonic Orchestra played a matinee concert Feb. 28 at Royce Hall, University of California at Los Angeles. The student auditors were thrilled by Coates' reading of the Scriabin Poem of Ecstasy, and hugely enjoyed the conductor's interesting explanatory comments, as well as his rendition of the Elgar Enigma Variations, and the Cortege of the Nobles from Rimsky-Korsakov's Mlada. Piano soloist was Gilles Guilbert, who gave an excellent account of the Ravel Concerto for the left hand alone.

(For other Hollywood news, see page 27)

VOLYA COSSACK PIANIST
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Metropolitan Opera Nears Season's End

(Continued from page 6)

were in the capable keeping of Thelma Votipka, Alessio De Paolis, Giordano Paltrinieri, Nicola Moscona, George Cehanovsky and Wilfred Engelman. Panizza conducted with fervor and elan.

Evening Ring Cycles Opens

The series of evening performances of The Ring opened on Feb. 24 with Das Rheingold sung by Kerstin Thorborg (Fricka); Karin Branzell (Erda); Hilde Burke (Freia); Friedrich Schorr (Wotan); Walter Olitzki (Alberich); Karl Laufkoetter (Mime); René Maison (Loge); Norman Cordon (Fassolt); Emanuel List (Fafner); and Suzanne Fisher, Lucielle Browning and Helen Olheim, the Rhinemaidens. Erich Leinsdorf conducted a performance which went smoothly and effectively, the roles having been well selected and the artists all being in good voice. A capacity audience registered its approval.

Meistersinger in Matinee Series

Fifth in the performances of the Wagner matinée cycle, Meistersinger offered its usual appeal with melody and story on Feb. 28.

Erich Leinsdorf made the score sing all its beauty and liveliness, and kept it in wonderful coordination with the doings on the stage.

Friedrich Schorr once more appeared in his established role as Hans Sachs; Mme. Rethberg did her pure-voiced and winning Eva; René Maison was the tall and telling Walther. For the rest, Walter Olitzki again impersonated the eccentric Beckmesser admirably, Emanuel List lent dignity and resonant tone to Pogner, Karl Laufkoetter and Julius Huehn respectively and effectively sang David and Kothner.

Like the rest of the cycle, Meistersinger drew a packed house and aroused genuine and detonating enthusiasm.

Butterfly Repeated

In her third appearance in the title role of Puccini's Madam Butterfly, Licia Albanese on Feb. 28 again demonstrated her routine familiarity with the role and her rich if limited vocal resources. Charles Kullman, now fully recovered from his recent indisposition, gave forth the best vocalizing of the evening. John Brownlee was a somewhat austere Consul. Lucielle Browning, Alessio De Paolis, Maxine Stellman, Wilfred Engelman and Norman Cordon completed the cast under the alert Papi baton.

Kipnis as King Marke

Feb. 29 saw a new King Marke in Tristan and Isolde, when Alexander Kipnis sang the role for the first time with the company. His was a reading of much power, markedly individual in that he portrayed the royal personage as a deeply grieved, human figure, a king in his prime rather than a dotard. His enactment was poignant, noble in tone and bearing. The large audience, with capacity quota of standees, singled him out for especial recognition before the curtain. The usual tributes went to Kirsten Flagstad for her supreme Isolde, Lauritz Melchior for a towering Tristan, and Kerstin Thorborg for her deeply eloquent Brangäne. Others heard were Herbert Janssen as a lyrical Kurvenal. George Cehanovsky as an animated Melot, Douglas Beattie as the Steersman, and Anthony Marlowe as the Voice of the Sailor. Leinsdorf conducted ably a performance that ranked among the best of the season.

JACQUES ABRAM,

pianist, is playing a return engagement with the Philadelphia Orchestra on April 28 in New Orleans, Eugene Ormandy directing. During March Mr. Abram will have a number of concerts in New York State.

Jagel Sings Alfredo

Summoned to substitute for the indisposed Charles Kullman, Frederick Jagel sang the role of Alfredo in the March 1 repetition of La Traviata. Mr. Jagel was in splendid vocal form and was ovationally received for his familiar impersonation of the part. The sixth offering of the Verdi score found Jarmila Novotna and Lawrence Tibbett again in the roles of Violetta and Germont pere, both in notable estate and Thelma Votipka, Helen Olheim, Alessio De Paolis, Wilfred Engelman, George Cehanovsky and Louis D'Angelo giving able support to the principals under the baton of Panizza.

The Final Aida

The matinee performance of Aida on March 2 was the final performance this season of the Verdi score. Rose Bampton sang the title role with authority, dramatic intensity of tone and command of mood. Arthur Carron was the Rhadames and Leonard Warren the Amonasro, both in good vocal and dramatic form. Bruna Castagna, Thelma Votipka, Ezio Pinza, John Gurney and Lodovico Oliviero completed the cast under Panizza's baton.

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VIOLIN MASTER WORKS

Heard in the Studios

Mrs. A. Theodore Gaillard

Rita Borowitz and Dorothea Schmitz, pupils of Mrs. A. Theodore Gaillard, were heard in a recital at their teacher's studio in New York on Feb. 23. Both young pianists were heard in solos and collaborated in a performance of the Levitzki Waltz for two pianos.

Feb. 28 Hortense Jacobson, ten years old, gave a short recital program assisted by Blanche Gaillard, concert pianist, playing the Grieg accompaniment at the second piano in the Mozart C major sonata.

La Forge-Berúmen

Edwin Havens, tenor, sang works of Bach, Beethoven, Schumann, Franz and Wagner as well as items of modern native composers on Feb. 12 at Meriden (Conn.) College Club. Dorothy Irene Smith was the accompanist.

Harriet Versaci, coloratura soprano, gave a recital at the home of Mr. and Mrs. Frank La Forge for the Schubert Club of Stamford. A pupil of Mr. La Forge, the latter was at the piano for her. Frank Versaci contributed flute obbligati.

Marshall F. Bryant

Robert Crawford, baritone soloist, St. Thomas Church, New York, filled recent engagements in Marietta, Ohio, and Kent, Ohio, State Normal School. Ross Graham, bass-baritone, featured artist on Cities Service radio program, gave recitals in Richmond, Va.; Newark, N. J.; Amsterdam, N. Y., and was soloist with the Alliance (Ohio) Symphony.

Dorothy Githens-Eley, soprano, was soloist with the Federal Orchestra of Newark, N. J.

Arthur Bailey, tenor, was soloist with the Kent State Normal chorus.

Russell Skitch, bass, sang Brahms' Requiem with the Aeolian Chorus in Trenton, N. J., March 12, and will be heard in Stainer's Crucifixion in Morristown, N. J., March 17.

Gladys Barr, contralto, has opened a studio in Nowata, Okla.

Georgia-Mae Wilkins, soprano, gave a program at a Mu Phi Epsilon tea of the New York Chapter, Tau Alpha.

Robert Betts, tenor, soloist, St. Thomas Church, New York, was engaged for the Bach B minor Mass with the Apollo Club, Chicago, on March 11.

Carmen Leggett, bass-baritone, is a new member of St. George's Church choir, New York City.

The foregoing all are artists from the New York studios of Marshall F. Bryant.

Viennese Operetta Program by Viktor Fuchs Ensemble

The Austrian American League presented under the auspices of the Music Department of the Y.M.H.A., Prof. Viktor Fuchs' Opera Ensemble at the Therese L. Kaufmann Auditorium on March 4.

Prof. Fuchs' students from his New York and Philadelphia studios and the Chatham Square studios participated in an evening of Musical Tableaux from the Johann Strauss operettas.

In extracts from twelve of the master's works, with appropriate costumes and scenery, the cast included Anna Ballos, Beatrice Goroe, Kay Lewis, Mimi Mann, Elvira del Monte, Josa Newfeld, Alethea Outland, Sue Philipps, Bashka Sherer, Sarah Strauss, Jan Cosman, Paul Dennis, Herl Emanuel, Mischa Korda, Vincent Lubrano, Diana Spivak, Seymour Matten, Edgar Mills, Nathanael Sprinzena and Edward Constantin.

Of the many lovely tableaux, which so well evoked the spirit of old Vienna and seemed to clamor for more detailed exposition, an ensemble in Indigo, sung by Beatrice Goroe, Sarah Strauss and Vincent Lubrano, two pieces from Simplizius given by Edgar Mills, who besides fine singing showed excellent histrionic talents, and four excerpts from Zigeunerbaron were perhaps outstanding. The Scene Zsupan from this work, sung by Paul Dennis, was the most successful.

Prof. Frederic Bland was the musical director and William B. Mellnitz the stage director. F. F. R.

MADELINE THORPE,
soprano, sang Lascia ch'io pianga from Handel's Rinaldo, and the Non so piu cosa son aria from Mozart's Marriage of Figaro with the Suffolk County Philharmonic Orchestra under the direction of Max Jacobs in the Babylon High School Auditorium, Babylon, L. I., N. Y. Miss Thorpe is an artist-pupil from the New York studio of Fleeda Alberti-Speth.

Berúmen Artists in Recital

Ernesto Berúmen, well-known pianist and pedagogue, presented three of his artist pupils in a musicale at the LaForge-Berúmen Studios, New York, on Feb. 23. Charlotte Harris played a Bach Partita and a group of Chopin compositions with clear technic and a tone of lovely musical quality. William Schoonmaker gave an excellent reading of the Organ Fugue in G minor, playing as well a delightful Intermezzo by Brahms and the brilliant Rhapsody in E flat major by the same composer.

Constantine Callinicos played two Preludes and Fugues from the Well Tempered Clavichord with splendid grasp. The young pianist also played a Mozart sonata and compositions by Chopin and Liszt, displaying his usual highly developed technic and beautiful warm tone.

The Balladeers, male quartet, added charm to the musicale by giving a group of well selected humorous songs and offering them in splendid manner. A. N.

Rascher Joins Juilliard Summer Faculty

Sigurd Rascher, saxophonist, who has been heard with the Boston Symphony and the New York Philharmonic orchestras this season as soloist in music written for the instrument by Debussy and Ibert, has joined the faculty of the Juilliard Summer School. The course in the study of the saxophone will be an innovation at the school.

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Institute of Musical Art Faculty Artists in Recitals

Harold Lewis, a member of the faculty of the Institute of Musical Art of the Juilliard School of Music, gave a piano recital at the Institute on Feb. 27.

Mr. Lewis played the Bach Partita in C minor, the Chopin Sonata in B flat minor, op. 35, five Brahms intermezzi, four Debussy preludes and the Liszt Etude d'Execution transcendante

Frances Hall and Rudolph Gruen were also heard under the Institute's auspices in two-piano recital on March 12. Their program of great interest in the comparatively limited field of two-piano literature comprised works by Bach, Gossec, Weber, Liszt, Franck, Arensky, Infante, Moussorgsky, Gruen and Moszkowski.

Poetry Forum Presents Grace Bush

The Poetry Forum in Steinway Hall, New York, heard Grace Bush of Los Angeles, Cal., in an illustrated lecture, original poems and songs. Children's songs by herself, Turner-Maley and Branscombe interested the audience; a group of five pianologues followed some of genial Irish character. She did them in altogether charming style, her own song, Music bringing special applause. When to Her Lute, in Handelian idiom; Reflection, and Spring Gladness were sung by Vivian Block, petite soprano of unusual sprightliness. The animated personality of Mrs. Bush, her talk and expert pianism, all combined to make the affair interesting. F. W. R.

Florence Foster Jenkins Heard

An enthusiastic company of music-lovers heard Florence Foster Jenkins' song recital and dramatic performance at Sherry's, New York, given for New York State Women, Mrs. Robert Barry, president, on March 1. The difficult Russian Lullaby (Gretchaninoff); Bishop's Lo, Here the Gentle Lark, which likewise bristles with coloratura difficulties (with flute obbligato by Louis Alberghini); the Queen of the Night aria (Mozart), with its extensive range and florid passages, with songs by Handel, Venzano, Bleck and McMoon, made up a varied list. Their effective singing brought strong applause and Mme. Jenkins added Bach's Jubilate, with her own text.

The Third Act, comedy by W. Branch Johnson, brought Myrla Bratton, Albert Kindt and St. Clair Bayfield, the last-named appearing as The Butler, Padley.

Members and friends of the Manhattan Study Club had heard Mme. Jenkins in the Queen of the Night aria, items by Handel, Bach-Gounod, Bush and Bishop, Adeste Fidelis (McMoon arrangement with flute obbligato) and other numbers at Sherry's previously. F. W. R.

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Philadelphia Hears Bartok Novelty; Flagstad Sings, McArthur Conducting

PHILADELPHIA.—The Philadelphia Orchestra program for the concerts of Feb. 23 and 24, held much of beauty, opening with the Sinfonietta for string orchestra by Edward Burlingame Hill, heard for the first time here and well received. Another first performance here was Deux Images pour Orchestre by Bartok. Both pictures were skillfully orchestrated and pleasing, lacking the extreme modernisms of Bartok's later works. The Brahms third symphony was superbly read. Berlioz's scherzo, Queen Mab from Romeo and Juliet, was an extremely popular number, being exquisitely done. Strauss' Emperor Waltz also aroused great enthusiasm, and after many recalls, Mr. Ormandy graciously consented to have it repeated.

Flagstad Sings, McArthur Conducts

One of those concerts that lifts one up to heights, and lingers indefinitely in the memory, was that given by the Philadelphia Orchestra on March 1 and 2, when Kirsten Flagstad was the soloist, and young Edwin McArthur conducted, in an all-Wagner program. The purely orchestral numbers were the Overture to The Flying Dutchman, Forest Murmurs from Siegfried, Prelude to Tristan and Isolde, Dawn and Siegfried's Rhine-Journey, Siegfried's Death and Funeral March from Götterdämmerung. To these Mr. McArthur brought a thorough knowledge of the score, a deep earnestness and understanding, and as always, the excellent orchestra did magnificent playing. Mme. Flagstad sang Senta's Ballad, the Love-Death from Tristan, and Brünnhilde's Immolation. It was such singing as is rarely heard. The audience fairly went wild, and recalled her innumerable times. She graciously shared her triumph with Mr. McArthur.

Pennsylvania Philharmonic in Bow

The inaugural concert of the Pennsylvania Philharmonic Orchestra Society, Luigi Carnevale, founder and conductor, was given in Town Hall on Feb. 23, before an enthusiastic audience. Tchaikovsky's fifth symphony was the opening number. Mr. Carnevale conducted with vigor, and the orchestra did some fine work, particularly the woodwind and brass sections. Herbert J. Tily was guest conductor in a work of his own, Christmas Morning, which was roundly applauded. Riva Bercova, soprano, pleased with two operatic arias—Depuis le jour from Charpentier's Louise, and the Pace, Pace, mio Dio from Verdi's La Forza del Destino. As an encore, Miss Bercova sang Major and Minor by Gilbert Spross, orchestrated by Mr. Carnevale. Soliloquy for flute and strings by Bernard Rogers was beautifully played by Richard Cameron, first flutist of the orchestra, and the string section. The final number, played by request, was Mr. Carnevale's rhythmical Villanella. The orchestra will give another concert on May 10.

Organ Programs by McCurdy and Courboin

Dr. Alexander McCurdy, head of the organ department at the Curtis Institute of Music, gave an outstanding faculty recital in Casimir Hall before an intelligently appreciative audience. His program was well chosen, superbly played and much appreciated. Apparently there is no technical difficulty which the soloist can not execute with ease, but he plays also with a true feeling for the intention of each composer.

Charles M. Courboin, well-known Belgian-American organist, gave an impressive recital in Second Presbyterian Church. Dr. Courboin's talents and accomplishments are too well known to need comment here. His usual excellent playing was heard under highly favorable conditions.

Helena Maylle in Recital

The Ethical Music Guild presented Helena Maylle, soprano, in a delightful recital in the Academy of Music Foyer, on March 1. Miss Maylle's first group consisted of four French songs, by Benati, Lully, Aubert and Hahn. In these, the silky smoothness of the soloist's voice was evident, especially in numbers which demanded sustained phrases. The aria Ah, Fors' e Lui from La Traviata, gave wider scope in coloratura style and was so cordially received that Miss Maylle sang the Vissi d'arte from Tosca equally well. Herbert Wilkins was a capable accompanist.

The Bridgetower String Quartet consisting of Charles McCabe, first violin; Bernard Manning, second violin; Raymond Smith, viola; Albert Berry, cello; and William Hamlin, clarinet, were the assisting artists, and were heard in the Mozart sixth Quintet in A major.

M. M. C.

DOROTHY REMINGTON and WILLIAM WEBSTER as Marguerite and Faust in Gounod's opera. The soprano and tenor, directors of the Remington-Webster Grand Opera Guild of Washington, D. C., are being heard throughout the United States this season in opera and recitals.

Photo by Casson Studio, Washington

PASSED AWAY

DR. KARL MUCK, 81, eminent Wagnerian conductor, died in Stuttgart, Germany, on March 4. News of his death interrupted a rehearsal by the Boston Symphony, the orchestra with which Dr. Muck's American career is associated. For two minutes the musicians stood in silence with heads bowed.

In 1906, the late Maj. Henry L. Higginson, founder and director of the Boston Symphony Orchestra, persuaded Dr. Muck to come to Boston to conduct the orchestra for its twenty-sixth season. He was there until 1908 and returned again in 1912. His experiences in this country in 1918, his last year with the orchestra, embittered him sufficiently not to want to come to America again in spite of many extravagant offers.

In November, 1917, Dr. Muck added to the rising tide of anti-German feeling by failing to play The Star-Spangled Banner during a concert. On March 26, 1918, he was interned at Fort Oglethorpe, Ga., until 1919, when he returned to Germany.

He subsequently conducted in that country with the Hamburg Philharmonic Orchestra, and led Parsifal at Bayreuth after the resumption of the festivals in 1924, as well as appearing elsewhere as guest.

Dr. Muck was born in Würzburg on Oct. 22, 1859. At 11, he made his debut as a pianist, and soon thereafter, as a first violinist with a symphony orchestra. At the University of Leipzig he studied philosophy and philology as well as music history and composition at the Conservatory with Ernst Friedrich Richter and Karl Reinecke. After receiving his Ph.D. at 20, he appeared as piano soloist at a Gewandhaus concert. Since that time his career was entirely devoted to music.

ARNOLD DOLMETSCH, 82, musical antiquarian and founder of the Haslemere Festivals, died in London on Feb. 29. A pioneer in the rediscovery of sixteenth and seventeenth century chamber music, he also was noted as a collector of old instruments. The annual festivals, established in 1925 have attracted attention throughout the musical world. Mr. Dolmetsch and his family frequently participated, dressed in Elizabethan costumes. As a builder of instruments, he made many improvements but retained the character and construction of the originals. He was also a composer and author. In 1938 he presented a program of his own scores and received the Cross of the Legion of Honor from France. Born in Le Mans, he was the son of a piano maker of distinguished musical lineage.

ERIC FOGG, 37, prominent English composer, musical director of the Empire service and since 1934 a conductor on the staff of the British Broadcasting Corporation. A native of Manchester, he studied with Bantock. His works included a choral suite, The Seasons, commissioned for the Leeds Festival and a bassoon concerto, played widely.

DR. WILHELM GROSZ, 46, Austrian composer and musicologist, who had lived in London for several years. His opera, Sganarell, was produced at the Vienna State Opera and several of his other works had been produced at festivals of the International Society for Contemporary Music.

LAURA GRAVES, contralto, who formerly Northampton, Mass. She was a former member of the Musical Art Society. Surviving are three sisters and a brother.

FRANK H. COLBY, 72, organist, choir director and composer, and former music critic of the Los Angeles Times, died in that city on Feb. 15. Born in Milwaukee, he was graduated from the New England Conservatory of Music and was first president of Native American Composers. He had lived in Los Angeles for 45 years and for 28 years was organist and choirmaster at St. Viviana's Cathedral. Among his works was a Mass in B flat. Mr. Colby was publisher of the Pacific Coast Musician.

TERESA HAMMOND STRICKLAND, mother of Lily Strickland, the composer, died at her daughter's and son-in-law's home, Mr. and Mrs. J. Coustenay Anderson in Kings Point, Great Neck, L. I. on Feb. 11. Interment was in Anderson, S. C., Mrs. Strickland's and the composer's birthplace.

LEWIS RICHARDS, 58, concert pianist and since 1927 head of the music department at Michigan State College, died on Feb. 15 in East Lansing, Mich. Born in St. Johns, Mich., Mr. Richards received his musical training at the Royal Academy in Brussels and made tours from 1908 to 1914. During the World War he became a member of the Commission for Relief in Belgium under the direction of Herbert Hoover. He received the decoration of Chevalier of the Order of the Crown of Belgium, Reconnaissance Française, and Reconnaissance de la Belgique. Mr. Richards also received awards from Brussels, Lille and Valenciennes. He was a member of the Beethoven Association and other musical groups.

HANS WEISSE, 49, head of the composition department at the Mannes School of Music, died on Feb. 10 in New York City. He was a composer and teacher noted abroad for his musicological research. Dr. Weisse came to the United States in 1931 on invitation of the Mannes School. His widow and two daughters survive.

ARTHUR ELSON, 67, Boston music critic and author, died on Feb. 24 while in New York en route to Florida. Graduated from Harvard in 1895, he received a B.S. degree from Massachusetts Institute of Technology two years later. He subsequently succeeded his father, Louis Elson, as music critic of the Old Boston Advertiser. He wrote many books on music and critical essays and also contributed to magazines. He was collaborator on and editor of the World's Best Music.

RICHARD SINGER, 60, Hungarian pianist, who had appeared recently in WPA concerts, died in New York on Feb. 28. He had appeared in command programs for the former Kaiser and for King Victor Emmanuel of Italy and as soloist with orchestras under Richard Strauss, Sir Henry Wood and other eminent conductors. He made his New York debut in 1924 at old Aeolian Hall and later appeared in other centres. Born in Budapest, he studied with Busoni and Leschetizky. His widow and a daughter survive.

JOHN FREDERICK KNOX, tenor, brother of Edith Knox, California concert pianist who appeared in 1936 with Leon Barzin and the National Orchestral Association in the Ravel Concerto, died on Feb. 6 in Hollywood, Cal. Besides being a singer, he was also a violinist and organist.

OLGA von TURK-ROHN, former prima donna soprano of the Vienna Staatsoper and singing teacher, died on Feb. 26 in New York. Born in Vienna, she achieved distinction both as an operatic and Lieder soprano. She held the Mus.D. degree and won decorations from Franz Josef, the Shah of Persia and the Kings of Bulgaria and Roumania. After her marriage to Baron Camillo von Turk, she retired from opera but continued in concert activities. Three daughters survive, among them Hertha, a concert soprano.

HENRI PREVOST, 84, noted tenor of the '90's, died in Paris on Feb. 26. He made his debut in Le Trouvere at the Theatre Lyrique, Paris, in 1881 and had appeared also at Covent Garden.

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(Continued from page 24)

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Phi Mu Gamma, allied arts fraternity, sponsored a contest for a scholarship with Mr. Czerwonsky on March 14. The competition, open to graduates of high schools, will bring also a recital appearance for the winner at DePaul School of Music after one year's study with Czerwonky.

American Conservatory Symphony

The American Conservatory Symphony Orchestra has reached a semi-professional uniformity and in its concert at Thorne Hall it exhibited new possibilities as an instrument capable of performing tellingly classic and modern compositions, besides supplying good accompaniments for soloists. The Sibelius D major symphony and Beethoven's third Leonore overture were played not in a perfunctory manner, but with an eloquence that speaks well for the ability of Conductor Herbert Butler in particular and the orchestra in general. Kathleen McKitrick, pianist, and Ethel Swindelle, contralto, artist students of the school, acquainted themselves excellently in their solos.

Mae Doelling Schmidt's Engagements

Mae Doelling Schmidt is a busy pianist in her own community. During February she appeared at the Chicago Teachers College, in a benefit concert for the American Opera Society and in a musicale for the Sanity in Art League at the home of Mrs. Frank G. Logan, where she played a group of her own compositions. On March 20 she will be heard in a two-piano recital for the benefit of Finland under Eleanor Everest Freer's direction.

Howard Wells' Pupil Wins Contest

Ruth Wilkins swelled the ranks of pianists from Howard Wells' studio to carry off contest honors when she won the Musical Guild's audition recently. The reward is a recital appearance next fall.

Sonia Sharnova in Florida

Previous to leaving for Florida, Sonia Sharnova, mezzo soprano of the Chicago Opera Company, sang over Station WGN, Mutual Broadcasting System, on the Hartz Mountain Canary hour and gave a recital in Baraboo, Wis. Miss Sharnova will remain in Florida for six weeks.

ELISABETH SCHUMANN is soloist with the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, in that city on April 21. In May, Mme. Schumann leaves for the Pacific Coast for concert and radio engagements. Following the end of her tour in Florida, she was heard in recital in Pittsburgh on March 6.

Photo by Jas. Abresch

Minneapolis Orchestra in Toledo

TOLEDO, O.—Although the weather was very inclement, a large and enthusiastic audience greeted the Minneapolis Orchestra under the baton of Dimitri Mitropoulos in its recent concert here after an absence of four years It was the first opportunity of most of the audience to see and note the fine work of the present leader. Mr. Mitropoulos measured up to the expectations of his hearers as a program maker, as a conductor and as a trainer of men. The program opened with Beethoven's Leonore Overture No. 2, which was followed by the performance of the Rachmaninoff Symphony No. 3, probably the first time this work was heard in this city. The other numbers were La Péri, by Dukas, and the Introduction to the third act of Wagner's Die Meistersinger. Altogether, it was a most satisfactory concert and we hope that we shall not have to wait so long again before hearing this orchestra in this city. A. McL. T.

Orchestra "Clinic" Held at Oklahoma University

NORMAN, OKLA.—About 60 directors of Oklahoma high school and college orchestras attended the two-day clinic of the Oklahoma Band and Orchestra Association, held recently at the University of Oklahoma. One of the principal aims of the clinic was the interpretation of state and national contest numbers for 1940. Fifty-two contest numbers were played for the visiting directors by the University Symphony Orchestra, directed by Paul S. Carpenter, chairman of the clinic. F. H.

Gardner Read in Demand as Composer

Gardner Read, American composer, read an interesting paper entitled Prizes Versus Commission for Composers at the M.T.N.A. convention in Kansas City recently.

Mr. Read's Prelude and Fugue, performed in Chicago by the Symphony under Frederick Stock last October, was programmed by the Rochester Philharmonic under Guy Fraser Harrison late in February. Early in April his Prelude and Toccata will be done at the American Musical Festival at the University of Oklahoma and later in the same month by the Rochester Symphony. The work is also to be presented by the Illinois Symphony Orchestra under Izler Solomon. The work was introduced to the public in February, 1938, by Frederick Stock and the Chicago Symphony Orchestra. Two novelties by Mr. Read are being brought out by Summy, a piano Impromptu and an Organ Choral Prelude.

This summer Mr. Read will be professor of composition at the National Music Camp, Interlochen, Mich.

Valter Poole Directs New Michigan Symphony

DETROIT, MICH.—Valter Poole, musical director of the newly re-organized Michigan Symphony Orchestra, is planning many novelties as well as standard repertoire for his programs. Local soloists and American composers will be given prominence. Several first time performances and Detroit premieres are contemplated.

Omaha Pays Homage To St. Louis Orchestra

2 Concerts Given by Visiting Ensemble Under Golschmann

OMAHA, NEBR.—Both old and young Omaha plunged into an exciting, although short orchestral season when the St. Louis Symphony Orchestra with its 87 players and Vladimir Golschmann, conductor, took over our city.

Young Omaha packed the Central High Auditorium for a matinee made possible through the cooperation of the Omaha Public Schools Music Department, Lytton G. Davis, supervisor, and the Tuesday Musical Club, which brought the orchestra for the evening concert. Elder Omaha in festive array filled the same auditorium to capacity for the evening performance, the high spot of the season for the club and its membership.

Mr. Golschmann and his players gave Omaha a program which brought an ovation for the conductor and orchestra. Tchaikovsky's Pathetique Symphony, and works of Strauss, Wagner, Rimsky-Korsakoff were played, with other modern numbers, including three encores.

The St. Olaf Lutheran Choir, F. Melius Christiansen, director, filled Technical High School Auditorium to capacity when they appeared under the auspices of Our Saviour's Lutheran Church. The music was of beauty and sung with the art which has made this choir notable. Full choirs from Omaha high schools, from Boys' Town, schools and colleges from Lincoln and other surrounding towns were noted in the audience.

H. M. R.

N. Y. Philharmonic Again to Visit Ann Arbor

ANN ARBOR, MICH.—John Barbirolli will bring the New York Philharmonic-Symphony Society to Hill Auditorium on Nov. 24 for their second appearance in the Choral Union Concert Series. The program will be broadcast on a world-wide hook-up.

Arrangements for the visit and broadcast have been completed by Dr. Charles A. Sink, president of the University Musical Society. Through the cooperation of T. Hawley Tapping, general secretary of the Michigan Alumni Association, more than 90,000 graduates of the University of Michigan will be informed of the program. S. N.

Rudolph Reuter on Southern Tour

Rudolph Reuter is giving recitals this month in Mississippi and Arkansas, his sixth visit to these regions. The pianist has also played in other parts of the South extensively.

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